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DCI Opens Film, Theater

In June, **Destination Cinema, Inc.** and minority owner, **National Geographic Television**, premiered their latest LF film, saw their Gettysburg, PA, project canceled, divested themselves of theaters in Seattle and Yellowstone, and opened a new theater in Victoria, British Columbia.

On June 2, ***Mysteries of Egypt*** premiered at the **Canadian Museum of Civilization** in Hull, PQ, accompanying an exhibition of the same name. The 40-minute film was made in cooperation with **Nova Large Format Films** and Chicago's **Museum of Science and Industry.** It will open at the **Papalote Children's Museum** in Mexico City in July and in Chicago in October. At a preview screening in Washington, DC, cinematographer **Reed Smoot** told *MaxImage!* that some of the film's computer graphics sequences may be reworked before many more release prints are struck.

The U.S. National Park Service announced in mid-June that it had eliminated DCI's proposed National Geographic IMAX® theater and several retail stores from planned renovations to the Gettysburg National Military Park visitor center.

*(See **BIZ** on page 4)*

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LFCA '98 Coverage, cont'd

The following sessions were presented at the second annual conference of the Large Format Cinema Association (LFCA), held in Los Angeles in May. Space did not permit their inclusion in last month's coverage of the meeting.

Technical Presentation:

The Challenges of 3D, Part 1

Peter Anderson, Peter Anderson Studios; Sean Phillips, McLeod Productions; Ben Stassen, nWave Pictures

Anderson is a director of photography with a long and distinguished résumé of 3D projects that includes *Captain EO, Jim Henson's MuppetVision 3D,* and *Honey I Shrunk the Audience* for Disney, as well as Universal's mega-hit *T2-3D.* Mentioning that cinema pioneers Georges Méliès and Abel Gance both experimented with 3D early in the century, Anderson described the three different stereo 3D cinema systems available: anaglyph, which uses a single strip of film and red/blue glasses for the viewer; polarized, in which the viewer wears simple, lightweight polarized glasses; and electronic, which uses battery-powered headsets with LCD shutters. The latter two formats use two strips of film, anaglyph only one.

Using a wooden model of a theater screen and dowels to represent sight lines, Anderson outlined how the adjustment of such camera parameters as interocular separation (the distance between the camera lenses) and convergence (the angle between the lenses) can make an object appear behind, at, or in front of the screen. He pointed out that each person in a 3D theater perceives that objects emerging from the screen are coming directly at him or her, and that objects appear at a certain percentage of the distance between the viewer and the screen,

*(See **LFCA** on page 6)*

Interview: Michael Caulfield

Michael Caulfield has produced and directed numerous television series, documentaries, and feature films. His work for the Discovery Channel has included The Space Shuttle *and* Submarines: Sharks of Steel, *for which he won an Emmy.*

Caulfield wrote, directed, and produced **Africa's Elephant Kingdom***,* ***Discovery Channel Pictures'*** *first LF film.* Max-Image*'s James Hyder spoke to him shortly before* AEK *premiered.* *(See Ric Bayly's review on page 2.)*

How did you prepare for the transition from TV to LF?

The first thing you notice when you sit down and start watching LF films is that you cannot shoot, compose, or edit in the way in which you've become used to when shooting 35mm films. You're still trying for the same end, the goal is the same, but the methods of execution have to change.

So I watched a great many LF films, and I had an enormous dependence upon my DP, **Tom Cowan** [DP, ***Antarctica***], not only during the shoot, but before it, in a lot of conversations. I'd say, "Well, if I wanted to do a tracking shot this way, Tom, I would do X, Y, and Z. Will that work?" And then Tom would correct it, and we would look at shots from other pictures, and he would give me fundamental instruction on why certain things would actually work.

So we just spent a lot of time teaching me the vocabulary, and the first couple of weeks were bloody dreadful. It doesn't matter how much you talk about it, until you actually shoot a panning shot at LF speed, you can't believe it. It's ridiculous. You look at the camera and say, "Well, move it," and the DP says, "Well, I am." That was a little hard.

*(See **CAULFIELD** on page 8)*

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See you next Wednesday!

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler
Ric Bayly

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Editorial Offices

5430 Lynx Lane, Suite 223
Columbia, MD 21044-2302 USA
(410) 997-2780 (voice)
(410) 997-2786 (fax)
editor@cinergetics.com

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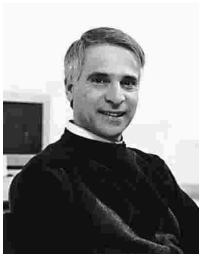

by Marty Shindler

I must have been wearing my CPA hat at a recent LF gathering, judging by some of the questions that I was asked. Although I have been calling myself a non-practicing CPA for some time, the inquiries all had to do with the business issues surrounding LF films.

My first questioner was a producer who asked me about participation statements, which are reports from distributors that account for a film's revenues and expenses in accordance with the formula outlined in the distribution contract. According to these reports, this particular producer/director team had yet to earn any profits. Their salaries during the course of production have been their only compensation to date.

"How can this be?" he inquired in a somewhat irritated manner. "The film has been in release for quite some time and has secured a large number of leases, certainly more than my prior films. The museums showing the film have raved about the response from their communities about the subject and its presentation. Box office is excellent and yet I haven't seen a dime!" he grumped, growing more irritated with each sentence.

"Not only am I irked, but the film's sponsor is not very pleased either. They were expecting a nice return on their investment and the lack of profits has caused them to reconsider investing in another project of mine, at least for the time being."

Without waiting for a response, he went to one of the panel discussion groups. We would resume the conversation later.

The second series of questions came the next day over lunch. In this case, a man who has been pitching some interesting project ideas for several years was asking about distribution deals. He peppered the conversation with references to the high-profile Art Buchwald/Paramount case, fretting that once he has gotten his project funded and found a distributor, creative accounting will keep the film from making a profit on paper, and he'll never see a penny, except for his salary.

"A distributor sent me an agreement to read and sign before they will move forward," he stated. "It is so long and all seems to be legalese. If I don't sign it, I'm back to square one. If I do, I will have put in a lot of effort over the past few years to get this film into production and won't see any money for all that work."

While he was speaking, I couldn't help but think of the earlier conversation and wondered if the first gentlemen had had the same level of concern at the start of his last project.

He sat staring at me anxiously. I asked, "Have you consulted with a trusted advisor, knowledgeable about such matters, *and* an attorney? Have you read the proposed contract and do you understand the terms? Are you willing to sign a deal just to get the film made? Have you talked with several distributors to see if there is a better deal available?"

He could answer "yes" to only one of these questions.

As more first-time producers enter the LF production arena, these issues will continue to come up. And although specific circumstances make each negotiation unique, the same principles generally apply to most distribution deals. In fact, many of the same issues prevail in the mainstream theatrical industry.

Although accounting is considered by many people to be a very boring subject, it gets a lot more interesting when you realize it's *your money* at stake. It's in your interest to understand how accounting works, and what the various terms of art actually mean. For instance, do you understand the difference between "box office" and "film rental"? Did you know that "distribution fees" and "distribution expenses" are not the same thing? Not even close.

The following suggestions are offered as generic guidelines. Naturally, you should consult your own advisors as needed:

- Read the proposed contract and understand *all* of the terms, especially those that relate to your profit participation and that of all other parties.
- Understand the differences between conventional accounting and contractual accounting for film participation. Be sure *before* you sign that the contract defines all terms adequately. For example, "distribution fees" is purely a contractual term, yet it is a substantial deduction from revenue, and is almost always first in priority.
- Since the distributor is essentially spending *your* money on distribution expenses, inquire as to whether bids for services are obtained, thus saving you money.
- Negotiate for a limitation on the amount and types of overhead charged to your picture.
- Keep in mind that most participation reports are prepared on a cash basis for revenue and on accrual basis for expenses. (Don't know the difference? You'd better find out before you sign!)
- There is always a lag in reporting time from the various exhibitors to the distributor.
- There is always a lag in reporting time from the date funds are received and/or earned by the distributor until the information is assembled and reported to you. This should be well defined in the

(See SHINDLER on page 3)

CORRECTIONS

In last month's coverage of the LFCA Conference, Patrice Andrews' title was incorrectly given. She is Head of Production for Discovery Channel Pictures.

In The Biz for June, we misspelled the name of the Groezinger Winery, location of MegaSystems' planned

Review: *Africa's Elephant Kingdom*

Africa's Elephant Kingdom is a worthwhile, but not outstanding, elephant docudrama. Writer-producer-director **Michael Caulfield** (see interview on page 1) gives us an uncomplicated tale about an elephant clan leading an idyllic existence in sight of Mount Kilimanjaro. The elephants have lived this way through the ages. When a drought comes, the clan wanders in search of food, suffering more and more as the days go by. The plot is reminiscent of ***Africa: The Serengeti***, but without the more fully developed structure built around *Serengeti*'s massive annual migration of wildebeests.

AEK's great strength is its stars. The elephants are simply fascinating and Caulfield's cameras bring us closer than we've ever been to these behemoths. We can fully appreciate their colossal size and the strange, snake-like quality of their trunks, but we also see their intelligence and social structure. *Serengeti*'s wildebeests can't compare.

In *AEK*, Caulfield has chosen to increase the emotional involvement of the audience with the controversial practice of assigning human characteristics to the animals. The narrator is an elephant called Old Bull who tells us the names of other members of his family and describes their thoughts and feelings. The device works: we are drawn into the family, sharing its joy at the arrival of new babies, and later worried that the smallest, Keekay, will die in the drought.

The choice of narrator and the declarative tone and content of the narration are less successful. Our narrator tell us he is 60 years old, very elderly for an elephant, but actor **Avery Brooks**' voice seems much younger. Brooks' delivery has a regal quality with a seemingly African accent, befitting the title and locale of the movie, but the rich sonorities fail to communicate a lifetime of wisdom and survival.

Moreover, this elephant has a selectively limited world view. He informs us that he lives in "the land men call Kenya," for example, but doesn't seem to know that the mountain behind him is called Kilimanjaro, referring to it only as "the white mountain."

In six months of filming this elephant family, the filmmakers undoubtedly learned to recognize individuals at a glance. However, these distinctions are not always clear to the audience, and this leads to some confusion. A scene of two fighting bull elephants is intercut with shots of Old Bull, leading the viewer to believe that he might be one of the fighting elephants. A closer look reveals that Old Bull is missing a tusk from a past fight and that the two battling elephants have full tusks. On the giant screen this confusion is only momentary for an attentive viewer (although the point would be lost on television).

Later we see a dead baby elephant that Old Bull tells us is from another family, but we can't be sure it isn't Keekay or from Keekay's clan.

Most disruptive to the flow of the story is the abrupt appearance of fresh grass and leafy trees when the rains come. All at once we see the elephants on the banks of a flooding river surrounded by green. This important story turn is delivered without enough visual or narrative continuity, making it hard for a viewer to believe.

When filming elephants, the director of photography must be ready to get the shot. *AEK*'s DP, **Tom Cowan**, has perfectly captured many great shots, including a terrifying tusk-to-camera-lens chase by a matriarch elephant. On another occasion a rhinoceros menacingly strides up and virtually touches the lens with its horn. But most wondrous is Cowan's time-lapse cinematography of a life-giving downpour coming directly toward the camera from across the plain.

Composer **Roger Mason**'s music is effective, mixing some African sounds and rhythms with a mostly traditional orchestral film score, reinforcing the story and emotions without intruding.

Accuracy in the titling of the film has been sacrificed for marketing appeal. While Disney has had great success in the last few years teaching us that lions have kingdoms, *AEK*'s claim that the elephant domain is also a kingdom rings hollow. The elephants in this film have no interaction with any other species, and the bulls in their mating battles are no more than warlords fighting one another – certainly not kings.

While *AEK* could have been better, it offers an experience well worth having. We have all seen sad-looking elephants locked up in zoos, performing in circuses, or cartooned on our TVs. But having experienced Old Bull in the wild, larger than life and obscuring Mount Kilimanjaro in the background, our perspective on elephants may have changed forever. And for that we should be grateful to the film.

Ric Bayly is president of Bayly Technology Consulting, Inc., a Cambridge, MA, media systems and facilities design consulting firm.

*(from **SHINDLER** on page 2)*

agreement.

- Some distributors will prepare a forecast of future revenue and may even offer a buyout, discounted to present value, for those projects expected to be in profits.
- Include a "right to audit" clause in the contract. There are several CPA firms, especially in the Los Angeles area, that specialize in this niche market. Sills & Adelmann and Hacker, Douglas & Company are two of the leaders.
- Seek business *and* legal advice in advance. You need both. One is not a substitute for the other.
- Do not sign unless you understand what you are signing, or you will pay the consequences.
- It is okay to ask questions.

A few weeks after the LF conference, the first producer called me on the telephone. He had asked his distributor many of these questions and had gotten answers. Although he hadn't yet received a check, he better understood how to approach negotiations for his next film. And with the growing market, there will be another. Maybe that one will provide the big check!

Marty Shindler is a freelance industry management consultant who provides a business perspective to creative and technical companies. Marty may be reached at shindler@aol.com.

*(from **BIZ** on page 1)*

The park, which draws about 2 million visitors a year, is the site of a crucial battle of the Civil War and Abraham Lincoln's historic Gettysburg Address.

The change came in response to criticism from preservationists and legislators. John A. Latschar, superintendent of the park, said "IMAX was not well received by the public... A lot of constituents of the Civil War community [questioned] how much of a gift shop environment we need."

DCI had been working for about two years on the project, but according to acting president **Ed Capelle**, had sensed the climate of opposition and withdrawn from the project a few months earlier.

The facility as now designed will be about 20% smaller and US$1 million less expensive. A conventional film theater will be built in place of the LF theater, and a museum store will replace the National Geographic store originally planned.

Also in June, DCI founder **Richard W. James** acquired complete ownership of the **Seattle Omnidome** as part of a deal with DCI that settled his equity interests in the company he headed until late 1997. Last November James was removed from his positions as President, CEO, and Chairman, although he remained a member of the board. With this deal, he leaves DCI's board and is free to develop competing theaters. (James has told *MaxImage!* that he is working on new theater and film projects, and promised that details would be forthcoming shortly.)

As part of this arrangement, **Sloan Hales**, a join venture partner in several DCI theaters, assumed full ownership of the **Yellowstone IMAX Theatre** and relinquished his stake in the **Niagara Falls IMAX Theatre.** He continues to hold a partial interest in DCI's **Grand Canyon IMAX Theatre**.

DCI retains the ownership and distribution rights to the LF film ***Yellowstone.***

On June 24, the company opened its newest theater, the **National Geographic Theater, Victoria**, at the **Royal British Columbia Museum** in Victoria, BC, Canada. The 400-seat IMAX theater is the second DCI venue to officially receive the National Geographic brand, following the Iwerks 8/70 theater at the **Hearst Castle** in San Simeon, CA (the only non-IMAX theater in DCI's stable).

Siegfried and Roy will star in an L-Squared Entertainment film in IMAX 3D.

Asked about his status as acting president for the last seven months, Capelle said that the selection process is moving forward, and that he believes he has support on the company's board for the top spot. However, he declined to speculate on when the decision would be made.

In response to rumors in the LF community that NGT is not thrilled with the theater operations business and may move to sell its holdings in DCI, Capelle would only say that at the right price, anything can be for sale.

Imax acquires laser recorder rights

Imax Corporation announced in early June that it has acquired technology from Vancouver-based Pthalo Systems, Inc., that will permit it to build the first laser film recorder for LF film. The company says that when complete, the recorder will record digitally originated or processed images onto film faster and with higher quality than other comparable systems.

Siegfried and Roy to appear in 3D

With ***T.rex*** nearly finished, **Brett Leonard** and **Michael Lewis** of **L-Squared Entertainment** have started work on another 3D IMAX film, this one about Las Vegas magicians **Siegfried and Roy**. (See In Production, p. 10) L-Squared has secured private funding and will handle all aspects of production, Leonard directing, and Leonard, Lewis, and **Lou Gonda** co-producing. Lewis tells *MaxImage!* that the flick will not be a film version of the extravagant stage show, but will "focus on the magic and illusions these guys are known for and more importantly, the magic of their life. They started from very humble beginnings and now they're the most successful live entertainment act on the planet."

Lewis says that although the budget is "north of US$10 million," shooting on the $40 million set built for the illusionists at the Mirage in Las Vegas, as well as at their sumptuous homes, will dramatically enhance production values.

Imax will distribute the film, which premieres in July 1999.

Sonics Acquires Omnivest

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THE BIZ

DEALS

Sonics Associates, Inc., the Birmingham, AL, based audio subsidiary of **Imax Corporation**, has acquired **Omnivest Technologies** of Denver, CO, an audio engineering consulting firm.

Jim Barath, president of Omnivest, will become the head of Sonics' newly formed Engineering Services Group, and his Denver offices will begin operating under the Sonics name immediately.

The two companies have worked together on numerous projects since the early 1980s, and said in a press release that the acquisition will provide customers "the advantage of a tightly coordinated package of services from design through implementation."

Guber, Giddings make *Galapagos*

Peter Guber's **Mandalay Media Arts** has partnered with **Imax Corporation** and the **Smithsonian Institution** to shoot and distribute a 3D LF feature, ***Galapagos: The Enchanted Voyage***. Imax and the Smithsonian are footing the US$7 million bill for the film, which will be directed by undersea experts **Al Giddings** and **David Clark**, who worked together on ***Whales.*** Giddings and Clark are currently shooting in the island chain off the coast of Ecuador. The film will be completed in the spring of 1999 and distributed by Imax.

Galapagos will become the signature film for a new IMAX 3D theater at the Smithsonian's **National Museum of Natural History** in Washington, DC, set to open in early 1999.

Iwerks chooses banker Schroders

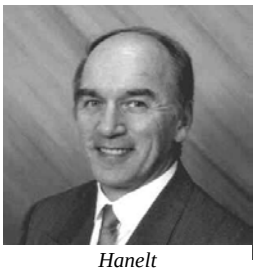
International investment banking firm Schroders has been selected by **Iwerks Entertainment** to help in developing a strategic growth plan. The banker will help Iwerks find long-term strategic partners; locate financing for film production and possible joint ventures; and accelerate the company's expansion in the LF industry.

PERSONNEL

Beda, Hanelt put on Iwerks board

Iwerks Entertainment has added two outside members to its board of directors, **Bruce A. Beda**, CEO of Orion Partners, and **Peter Hanelt**, COO and CFO of Natural Wonders. The appointments raise the number of directors to six, five of whom are outsiders.

Before heading Orion Partners, a private investment and consulting firm, Beda, 57, held positions at Wehr Corporation and the Pillsbury Company.


Hanelt

In addition to his other positions, Hanelt, 53, is interim president and CEO at Natural Wonders. Before joining the specialty gift store chain, he served as COO and CFO of apparel manufacturer Esprit de Corp.

Murray named VP of Imax film ops

Imax Corporation has hired **Patrick Murray** to the new post of VP, Film Operations, where he will oversee all film deals and be responsible for all business decisions relating to production. The move is intended to help Imax boost its commercial LF filmmaking.

Murray was formerly CFO for HBO International, Trans Pacific Films, and Avenue Entertainment.

Brillinger made Famous Players VP

Laura Brillinger, formerly Director of Marketing at the **Ontario Science Center**, has become Vice President for IMAX marketing for the Toronto-based Canadian theater chain, **Famous Players**.

Brillinger developed the groundbreaking cooperative marketing campaign for ***Thrill Ride***'s screening at both of Toronto's IMAX theaters, OSC and **Ontario Place**, earlier this year. At FP she will coordinate the opening of the first IMAX 3D theater in **Imax Corporation**'s home town, at the Festival Hall multiplex, and will manage future IMAX projects.

FILM STOCK

Stockholders hear Imax 3D plans

At the **Imax Corporation**'s annual shareholders meeting in Toronto on June 22, co-CEO **Bradley Wechsler** spoke of the company's plans to convert conventional animated features into 3D. He said that they are talking to a number of Hollywood studios about possible collaborations, including an IMAX 3D feature that could premiere as early as 1999, perhaps simultaneously with a wide 35mm release. Wechsler said the company had developed a technique to digitally manipulate existing computer animation, and mentioned Imax's SANDDE system that permits hand-drawn 3D animation.

The company also revealed its plans to install the smaller SR projection systems in Europe and Asia, primarily in deals with North American exhibitors that are expanding abroad.

A new deal with Jerusalem's **Epic Entertainment Partners** was announced in which three IMAX theaters will be built in Israel, in Jerusalem, Tel Aviv, and Eilat.

Co-CEO **Rich Gelfond** said that second quarter earnings, due out in early August, would be "approximately 20% ahead of last year, and we are still targeting at least a 30% growth rate in earnings for the year."

CDN$7.5M investment in Xenotech

Xenotech, Inc., of Perth, Australia, has announced that two private investment partnerships – The Liverpool Limited Partnership and Westgate International L.P. – under common management with New York's Elliott Associates, L.P., have agreed to invest CDN$7.5 million in the form of shares and share purchase warrants.

The company, which demonstrated its 2D-to-3D conversion process at the recent Euromax and LFCA conferences (see *MaxImage!* December 1997, p. 1; April 1998, p. 6), said in a press release that it plans to use the investment "for the ongoing mar-

*(from **LFCA** on page 1)*

regardless of what the actual distance is.

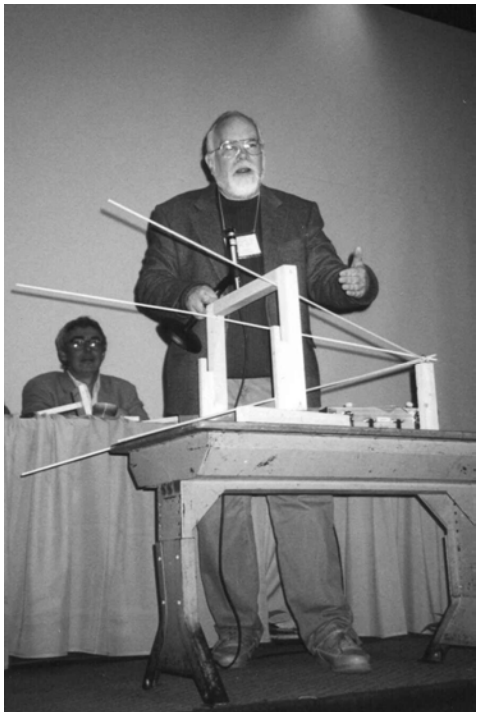
Stassen spoke about his current film, ***Encounter in the Third Dimension***, and showed two substantial 3D sequences from the work in progress. The vast majority of this film is computer generated, and because all of the material featuring human actors is embedded into larger CG scenes, none of the live action was originated in 15/70. 35mm provided sufficient resolution for the proportionally smaller images of the actors. Stassen called the opening shot of *EITTD* "by far the most technically complicated sequence I've ever been involved with," a continuous four-and-a-half minute shot with as many as 30 layers of images.

Phillips, a 3D cinema expert who has contributed to most of the 3D LF films made to date, detailed the differences between the two types of 3D camera: rig and integrated. Rigs are two separate cameras linked with a beam splitter; integrated cameras combine two cameras into a single body. While significantly bulkier and more cumbersome, rigs give much more flexibility in setting interocular spread and convergence than integrated cameras. The only integrated unit available today, **Imax Corporation**'s Solido camera, weighs "only" 240 pounds (109 kg), which permits it to be used for aerial work, which is not possible with a rig.

Both types of camera share certain problems: they each take between 15 and 20 minutes to reload, and neither can be blimped for sound isolation, which makes recording sync sound difficult.

According to Phillips, new 3D cameras are being developed. **Steve Hines** at **Iwerks Entertainment** is completing a rig that will take 15/70 or 8/70 cameras. The rig used to shoot ***Transitions*** is being refurbished by cinematographer **Ernest McNabb**. Imax is recommissioning one of their early rigs, and **MSM Design**'s **Marty Mueller** is building a single-strip 30-perf pull-across 3D camera that will only weigh 70 pounds (32 kg). That camera, whose first application will be filming in space, may be available to earth-based producers in 1999.

Phillips also predicted that electronic cameras with sufficient resolution for LF work may be available in as little as five years, making hand-held 3D LF shooting possible.



Peter Anderson demonstrated 3D principles.

The History of the 8/70 Format

Chris Reyna presented the results of his research into the origins of the 8/70 format, research he conducted with the assistance of French filmmaker and graduate student **Emmanuelle Michaux**. Calling 8/70 one of the least documented film formats, he said the difficulties of finding much solid information had tempted him to call the session The Mystery of 8/70.

Early in the century, the Lumière brothers in France developed a short-lived 8-perf 75mm camera, and the 1920s and 1930s saw a number of larger-than-standard formats introduced by the studios, none of which was widely adopted. The heaviest user of early specialty large formats was the military, which used them to document equipment and munitions tests, and for other special purposes.

The 1950s saw the development of what is generally considered the first true large format, Cinerama, a 3-strip 6-perf 35mm format whose combined image area was nearly half that of today's 15/70 frame, and more than three-quarters that of 8/70. In response to the tremendous success of Cinerama, **Michael Todd** developed the Todd-AO system, which was to be a single-strip 70mm process. Reyna said that a possibly apocryphal account claims that Todd originally planned to give the format a 1.33 aspect ratio, but the prevalence of widescreen competitors led him to a 5-perf 2.20 aspect ratio. Early Todd-AO camera plates are said to have markings that are the exact size of today's 8/70 frame, indicating Todd's first preference for the 1.33 ratio. However, it seems that no cameras capable of shooting 8-perf were ever built for Todd-AO.

Reyna believes that a Japanese system called Astrorama may have premiered in 1970 (the same year that IMAX was introduced at the world's fair in Osaka) that used film shot in VistaVision (8-perf horizontal 35mm) and blown up to 8/70 for projection.

In the early '70s, **Graphic Films' Lester Novros** and **George Casey** began shooting films for the OMNIMAX® theater at the **Reuben H. Fleet Science Center** in San Diego, using 8-perf 65mm cameras built by cinema pioneer **Linwood Dunn** of **Film Effects of Hollywood**. At the time, Imax owned the only 15-perf camera in existence, and it wasn't always available for San Diego's projects. So Dunn converted two Todd-AO cameras to 8-perf pull-down, and called the new 8/70 system Dynavision. These cameras shot ***Journey to the Outer Planets*** (1973) and ***Cosmos*** (1974), blown up to 15/70 on Dunn's own optical printer, for projection in the San Diego dome.

By the mid 1970s, **Ballantyne** was building 8/70 projectors for Dunn, who was also experimenting with a single-strip 70mm over/under 3D system. With no camera to shoot the 3D for this system, they borrowed some 5-perf 3D material from the **National Film Board of Canada**.

In the 1970s, **Fred Hollingsworth**

founded a company called **Omnifilms** that was involved in 8/70, and in the early '80s bought Dunn's 8/70 cameras.

In Japan, three companies, **Toho, Dentsu Prox**, and **U-tech**, produced two 8/70 films for use at the Sukuba Expo in 1985, ***The Faces of the Land***, and ***Breathe.*** At about the same time, an entrepreneur named **Saul Swimmer** shot footage of the rock band Queen, blew it up to 8/70, and organized a road show of the film in temporary theaters.

The first sustained run of a film in 8/70 came in 1986. The producers of ***Chronos***, which had been shot by **Ron Fricke** on a home-built 15/65 camera, had been unable to gain any bookings in 15/70 theaters and also found that they couldn't rent a 15/70 projector to set up their own temporary theaters. At Reyna's suggestion, they printed the film to 8/70 (the first such printdown) and ran it for three months at the Palace of Fine Arts in the summer of 1986, to critical acclaim but with disastrous results financially.

Later, **Iwerks Entertainment** began building 8/70 cameras and making short films in the format. Today 8/70 is used at expos and in smaller theaters that don't need or can't afford a 15/70 system. Material is shot in the format for projection in both 8/70 and 15/70. An advantage of shooting in 8/70 is that a magazine load will last almost twice as long as the same amount of film in 15/70, which is of special importance when shooting wildlife, or when higher frame rates are needed for slow motion.

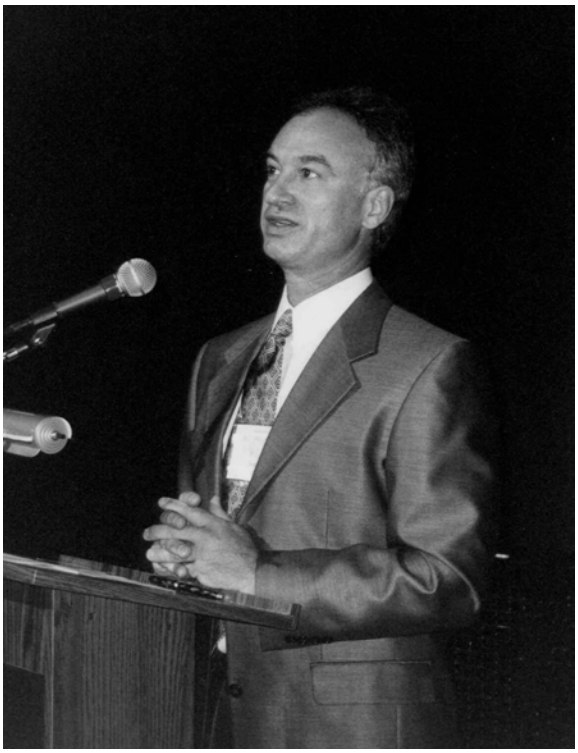
Reyna concluded his talk with a screening of **Bob Rogers**' 1992 film, ***To Be an Astronaut***, made for **Space Center Houston**.

Technical Session, Part 1

Rick Gordon, RPG Productions; Reed Smoot; Tim Knapp, Eastman Kodak; Scott Shepley, Iwerks Entertainment.

Gordon opened the session by introducing **Steen Iversen** of **Sirius Films** in Copenhagen. Iversen presented a sexy one-minute commercial for mineral water, produced in 35mm for exhibition in European conventional cinemas, which his company had blown up to 15/70 using proprietary "adaptive filtering" software. He claims that the program analyzes the image for shapes and contours, then filters out the grain from the original image, allowing extreme magnification without blurring.

Shepley presented the 8/70 versus 15/70 format comparison test that was first shown at the technical session of the 1997 **International Space Theater Consortium** Conference in Vancouver (see *MaxImage!* November 1997). Immediately following this was the next phase of the LF films stock test that was begun last fall with outdoor scenes. The new test, shot and described by Smoot, shows the effects of mixed interior lighting on nine Kodak stocks, and included skin tones, which the first phase did not. These tests are available free of charge to filmmakers who want to evaluate the various stocks, and a copy will be made for European producers.



Rick Gordon hosted the technical sessions.

Kodak's Knapp described the digital Kodak preview system, developed with Panavision, which "allows cinematographers to experiment with various camera films, filter packages, and processing techniques prior to shooting film tests. A hard copy printout or a color monitor can then be viewed with the laboratory post-production house for a more accurate and objective way of communicating the cinematographer's artistic intentions." He also announced that Vision print stock will be available at the end of 1998.

Technical Session, Part 2

Rick Gordon, RPG Productions; Jim Fulmis, DTS Corporation; Dominick Costabile, Consolidated Film Industries; Chris Reyna, Imagica USA.

Fulmis presented a brief rundown of the various sound formats used in LF. Costabile, head of 70mm operations for CFI, outlined the early days of CFI involvement with 70mm and described the company's current capabilities: one positive processor, capable of running 120 feet per minute (36 meters per minute) and one negative processor (80 fpm/24 mpm). The company is planning to add another positive processor and begin 24-hour operations in the near future. Business has increased significantly in the last year, largely because of the large order of prints for ***Everest***. Costabile reported that CFI now has the ability to create LF proof prints – three frames from each scene – that permit filmmakers to make color corrections without the expenditure of time and money needed to print full reels.

Reyna reported that the standards for 15/70 cameras and projectors that the LFCA's Technical Standards Committee developed have been submitted to the **Society of Motion Picture and Television Engineers** and following a one-year review period will probably be accepted as official by June of 1999. Reyna also called for increased attention to "asset preservation" – careful handling and safe storage of camera negatives and protection elements.

*(from **CAULFIELD** on page 1)*

I spent a lot of time on the thing that I felt was most lacking in LF films: story. I am utterly convinced that the 40-minute time limit effectively makes [LF films] short stories, and consequently you're talking about one of the hardest crafts in literature.

So I went back and I read a lot of good short stories again, a lot of G. K. Chesterton, and Chekhov, and a lot of the better English writers, and the essayists as well, people like [Charles] Lamb. And the whole purpose of that was to re-learn compression again, what kind of shorthand can I use here that's actually going to work.

A lot of your previous work for Discovery has dealt with technological subjects such as submarines and the Space Shuttle, but I don't recall many nature or wildlife films.

No, you're absolutely right, this is the first film I've ever made with animals. With the exception of a few actors I could name.

That was obviously the other thing I had to learn. And we were deeply blessed in a number of ways. First of all, we were working in a park where there are 900 elephants and we had enough time in the budget to habituate them to us and to the vehicles being around.

We were also blessed by having our scientific advisor, Dr. Iain Douglas-Hamilton. He's been with elephants for 30 years. He was able to provide such good advice and guidance that if I had been without either, I don't think the film would have been possible.

And I had a fantastic Australian crew who were incredibly calm about working around these giants. And they had the necessary kind of patience and endurance.

I'll tell you one thing I learned about working with animals, and also about LF: it actually doesn't matter how talented you are, or how skilled you are, or imaginative, or creative. If you don't have endurance, then you aren't going to get anywhere. If you can't hold on and console both yourself and your crew about the fact that tomorrow is another day, and you *will* get another crack at it, then I think you shouldn't step outside your front door.

The other side to all of that is that being with the elephants day after day after day was extraordinary. This has been the most enjoyable film experience of my life. And it's my sixtieth film. It was unremittingly fantastic.

We were in the field for five weeks at a time, and then we'd stop for a week and go to Cape Town to have a look at a few select scenes. You'd throw them up on the LF screen [at the **BMW Pavilion IMAX Theatre**] in Cape Town and you'd suddenly remember what the Christ you were doing there. It was the most wonderful bounce for all of us.

Why should an audience that walks into an LF screening expect any less in storytelling than they would when they went into an ordinary cinema?

You'd get the tragedies of the aerial shot that was too jittery to use, but generally speaking it was such a buzz.

When Discovery decided to make their first LF film, did they bring you in and then pick a topic, or did they decide on elephants first and then pick you?

[Executive producer] Tim Cowling and I have worked together on all the other programs I've made for Discovery. They decided they wanted to get into LF, then they decided that their first film should be about elephants, and that was the point at which they said, Michael, do you want to do it? And that was when I began to do the research, and the scouting and start working up the story and the rest of it.

Was that something of a risk for Discovery, since you hadn't done any wildlife films before?

They were absolutely taking a risk. They were, however, deeply committed to trying to make LF films that were different. And the reason that I was asked to was because of the track record that [Tim and I] had built up. We had taken subjects which could have been treated more conventionally and turned them into programs which had won awards and gotten high ratings.

It was very interesting for me in the beginning, because I went to [the annual conference of] the **International Space Theater Consortium** and then I went on to the Jackson Hole Wildlife Film Festival, and in both places I kept getting people saying, "So you're the guy that's making *Elephants*," and I'd say, "Yes," and they'd say, "But you haven't made a large-format-slash-natural-history film before." It was like they were saying, "What are *you* doing in the club?" And I must admit that kind of spurred me on a bit. I felt like saying, "Well, hang on, guys. I'm a filmmaker, and this is another subject."

I sat in a screening yesterday with 300 kids who had been bussed into [the **Edwards** Irvine **Spectrum IMAX Theater**, Irvine, CA] who were regular IMAX viewers, and they had some very pungent things to say about the difference between this and other IMAX films. Like, "I wasn't bored."

I think there's a whole world about to start happening in LF films, and I'm not saying we're the first people, remotely, but I do think that those who want to hang on to the old ways, the travelogue-moving-postcard IMAX films need to get off their laurels.

This is a sensational medium, it's a difficult one to execute, but why should an audience that walks into an LF screening expect any less in storytelling than they would when they went into an ordinary cinema?

In *AEK* you decided to make the narrator a character and tell the story from an elephant's point of view.

I wanted a *connection* with the audience. As soon as I began to think about what would happen if the narrator was the usual god-figure, I was going to get distance again, and I simply couldn't afford to do it.

The danger was that he would become cute, and that was the thing I struggled against the most. That's also the reason why we used Old Bull, as opposed to a

baby elephant, or even a matriarch. That at least gave a certain *gravitas* to the character, a certain weight and feel.

It had everybody very frightened. Particularly in an organization like Discovery that has such a wonderful reputation for honesty and integrity in its natural history work. And I think they also felt that this could get very Disney-like. And what I said to them was, "Well, just let me do it, because if it's a disaster, if we all hate it, then fine, I'll change the point of view." But I think it's nonsense to stay frightened of it until we've actually executed it.

Fortunately, in all the screenings so far there's just been this wonderful response to it. There's this terrific moment in the film for me, when it starts very like a traditional IMAX film, the voiceover saying this is a wonderful place, a place of peace and happiness, and then he says, "And it's my home." And it cuts to the big old guy, and you can feel the shiver run through everybody in the cinema. And that's the moment when I think, "Yes, okay, we're fine." And then they just roll with it.

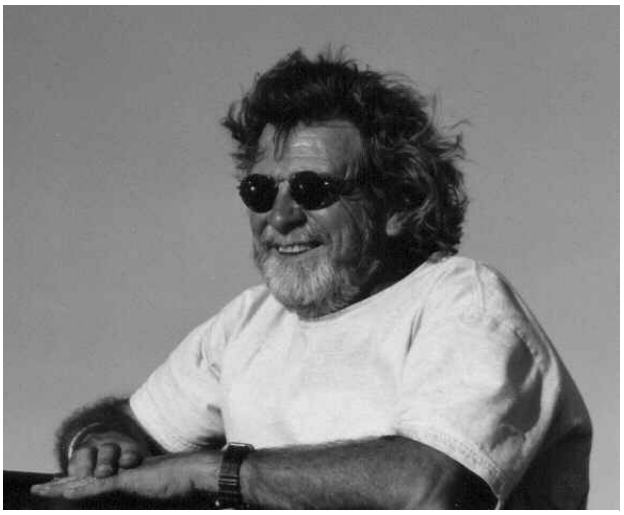
I'm actually really thrilled it works. I've had a couple of other IMAX filmmakers who have attempted it before see the film, and their view is, "Yeah, you've gotten it to work, and it feels really comfortable." That's gratifying. I couldn't see any other way to make it, quite honestly.

Critics might say that this device could confuse your audience by, for instance, referring to Kilimanjaro as "the white mountain."

I think it's absolute nonsense. Let's face it, if you know that that's Kilimajaro, then fine, your geography skills are up to speed. If you don't, what difference does it make? The film is not about geography, it's about the external and inner life of these extraordinary animals.

That kind of stuff always makes me laugh. I'm not a politically correct filmmaker. I make films that are about stories that I want to inhabit the audiences that see them. I want them, when they leave the cinema, to feel two things happened in there. First of all, "I spent my money well," and secondly – and much more importantly – "Somebody touched me. Somebody actually reached out and caused a change in my life."

That's what's critical to me, not whether the stance that I have taken in the film in some way sits properly with people's view of geography, or the environment, or anything else. It's like the people who say the film doesn't deal with conservation matters. It's only 40 minutes long. And most of the First World is suffering from fatigue about that issue. How many causes can you put on the head of a pin?



Michael Caulfield, director of AEK, *on location in Kenya.*

What I wanted to happen was that the audience fell in love. Because then the next time that those questions arise for them, about poaching or the ivory trade, there's a view there. There's a view that says, "Well, hang on, I don't want this to happen." Because I think that's the film's job.

The audiences for your previous work on Discovery were mostly older and more male-dominated than the typical IMAX audience. What did you do to tailor AEK to a younger, more family-oriented audience?

While I acknowledge that films made for a certain organization are often trying to appeal to a specific section of the populace, most of the time I feel that's been taken care of in the content. So the style of the film is being dictated by what the hell I'm trying to make.

I'd be really unhappy if you took a family of, say, Mum and Dad and adolescents and kids down to around four or five, and they didn't all get something out of the film. And I know that that's Discovery's view as well. That's the IMAX audience.

And I wanted it to reach across those groups. That's one of the reasons why I spent a lot of time making that narration characteristic of Old Bull, but also extremely accessible. There are a lot of biological and zoological facts contained in that narration, but they're not straight up and down. It's deliberately done so that if you're 5 years old you'll get stuff out of it. And if you're 25 years old or 55 years old, you're going to be able to infer a lot more from what you're being told, but you're not going to feel like you're being either spoken down to or patronized.

I've spoken to at least one theater manager who was concerned that the film shows dead animals, and that this will be disturbing to younger viewers. Did the production team debate over this and other "controversial" points in the film?

We looked at them quite long and hard, and the film was test screened in order to determine whether my view of the film was an accurate one. About a thousand people – of all ages; educators, parents, young kids, everybody – tested the film. They were deliberately chosen to take a good long look at those elements of the film.

They came back overwhelmingly in favor. They said they felt that the death of the baby elephant was properly put within the entire life history of these animals. And that while, yes, their kids would have a strong reaction to it, they felt that they would have no trouble in explaining it to them, or in discussing it with them further. And because the film ends positively, and it talks about the fact that one elephant will die, but another elephant will be born, they felt there was a very proper and full dealing with what is really quite a difficult question for most parents.

I'm really thrilled to tell you that we didn't change a frame from the cut that

*(see **CAULFIELD** on page 11)*

Encounter in the 3rd Dimension

nWave Pictures; distributor: nWave (1570), Iwerks (870, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: Sept. 1, 1998.

– Principal photography is complete.
– Editing is nearly complete, film recording is in progress.

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: October 1998.

– Principal photography is complete.
– CGI is being produced at VIFX, supervised by L-Squared, continues into August.
– Editor Jonathan Shaw is cutting at L-Squared.
– June: Post production supervisor Michael Tinger overseeing visual effects, opticals.
– August: Supervisory sound editor Steve Flick will re-record and mix at Todd-AO studios, L.A.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor; line producer: Alex Ferguson. Release: early 1999.

– Principal photography is complete.
– Picture is locked.
– June – July: Mixing at Deluxe in Toronto.

Olympic Glory

MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: January 21, 1998.

– Principal photography is complete.
– June: Neg cutting in L.A.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; 1st assistant camera: Dylan Reade; sound recordist: Thierry Morlaas-Lurbe; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer. Release: January 1999.

– June: Alaska, Montana to film puppies that were filmed newborn in May.
– July: Idaho and Montana.
– Future locations: Minnesota, Wyoming, Nova Scotia, Quebec.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): tba; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

– Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
– June: Key West, Florida; Walloon Lake, Michigan.
– July: the running of the bulls in Pamplona, Spain; Mount Kilimanjaro.

Extreme

Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release in Europe: December 1998; elsewhere: January 1999.

– Principal photography is complete.
– July: Post continues in Alberta.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; producers: Giddings and Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark; script: Barry Clark. 3D. Release: Spring 1999.

– June – early August: shooting on Galapagos.

Golf (wt)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: spring 1999.

– June: prepare for three-month around-the-world trip, filming unique golf courses.
– July: Iceland, Scotland, Ireland, England.
– August: Egypt, South Africa, Japan, Hawaii.
– September: California, Arizona, Alberta.

Island of the Sharks (wt)

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

– June: Shooting at Cocos Island, in the Pacific Ocean, 300 miles (480 km) south of Costa Rica.
– July, September: two more month-long trips to Cocos.
– World premiere: April 23, 1999, Liberty Science Center, Jersey City, NJ.

Feel the Wind (wt)

World Media Partners, Bristol Marketing Group; distributor: tba; director: Kieth Merrill. Release: mid 1999.

– August: Shooting at the annual Sturgis motorcycle rally in South Dakota.

Siegfried and Roy (wt)

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut; script: Leonard, Lyn Vaus. 3D. Release: July 1999.

– June: Shot for two weeks at Siegfried and Roy's Las Vegas homes.
– November: Shooting on a stage in Los Angeles.
– December: Shooting on the Mirage's stage in Las Vegas.

Solarmax

Heliograph Productions; distributor: tba; director: John Weiley. Release: September1999

– Second unit – the SOHO satellite – has been recording images for months.
– June: Island of the Sun, Lake Titicaca, Bolivia.
– Future locations: Peru, Mexico, New Mexico, Arizona, Japan, Ireland, France, Germany, Sicily, Denmark, Norway, Australia, Uzbekistan, and near the North Pole.

Vulcania

Rigaud Production; distributor: Conseil Regional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Release: fall 1999.

– June: Stromboli Island, near Sicily; Mount Etna, Sicily.
– September: Indonesia, France.

Migrations

Houston Museum of Natural Science/Graphic Films Corp; distributor: HMNS; director: George Casey; producer Paul Novros. Release: late 1999.

– June: Zebras and flamingoes in Kenya and Tanzania.
– November: Red crabs and bird colonies at Christmas Island.

Dolphins

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producer: Alec Lorimore; editor: Steve Judson; script: Tim Cahill. Release: February 2000.

– June: Shooting in the Bahamas.
– July: Editing in Laguna Beach, CA.
– October: Shooting in California.
– December – January: Shooting in Argentina.

Atlantis of the Sand

nWave Pictures; director: Ben Stassen; producer: Charlotte Huggins.

– June: Stassen is accompanying the research expedition to sites in Yemen, shooting stills and video in preparation for LF shooting next year.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director: Steve Judson; producers: Greg MacGillivray, Alec Lorimore; editor: Steve Judson; script: Jack Stephens. Release: June 2000.

– July – August: scouting locations.

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*(from **CAULFIELD** on page 9)*

we tested. I changed a little bit of narration because there was some confusion about whether the dead baby in the film was one of our two central babies. That got clarified, but nothing else was changed.

But when 83% of your audience comes back and says, we love the film, and the testing organization says, "Excuse me, but you just went through the roof," you think, "Okay, good." I wouldn't question for a moment that museums and parents will look hard at that stuff. That's their job, and it has been my job in the past as the parent of four kids, but the film is very careful, and death is a part of what happened.

The film accurately reflects the journey we went on. What you're seeing is what took place. I really like saying this to people: There are no set-ups in this film. There's no bullshit. What you see is what we saw. None of those animals were trained. That was all preparation and hard work and hanging in there until we got it.

Do you see *AEK* as a crossover film with both commercial and educational appeal? Was this part of the planning?

I think it is a crossover film. And that's the response we're getting as well. I'm a commercial filmmaker. I don't like to make films that no one comes to see. I've had that experience once on one film I made, and it's never bloody well going to happen to me again.

And I don't mean by that I'm going to be unreservedly populist, but if I'm going to put it out there then I'm damn well going to get it right. And that means that I had to learn my craft as well as I possibly could, and I had to understand a lot about what the public want when they come through those doors. And for me that's why it's a crossover film. And you're right, it does have a foot in both camps, or perhaps since it's an elephant film we should

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*(from **SHORTS** on page 20)*

displays and 3D interactive environments. **Metaforia Entertainment, Inc.**, of Montreal, designed and built the attraction for Portugal Telecom.

The ride portion uses SimEx's electric simulator, 70mm film projection, and a three-dimensional audio system. The film, ***Journey to Oceania***, was produced by SimEx on Silicon Graphics workstations.

The Expo opened in Lisbon on May 22 and runs through September 30.

Two Reno 8/70 theaters cooperate

Reno's **Fleischmann Planetarium** and the **National Bowling Stadium** have joined forces to program their respective 8/70 theaters cooperatively. The Fleischmann, owned by the University of Nevada, Reno, is a 70-seat planetarium equipped with a Pioneer Linear Loop projector. Its primary audience is local school groups.

The National Bowling Stadium is operated by the Reno Sparks Convention and Visitors Authority, and its 177-seat theater is equipped with an Iwerks/Ballantyne projector. The theater ran a 10-minute signature film for about a year after opening, but after failing to find its audience, closed its doors in January 1997.

Late last year, Fleischmann's **Art Johnson** approached NBS's management and asked if he could program school shows in their theater, to handle the overflow from his small house. They agreed, and since February more than 5,000 kids have seen ***Antarctica*** on NBS's flat screen.

On June 19, the two theaters became the first 8/70 theaters to open ***Everest***. For this engagement, NBS has scheduled four daily public screenings in addition to the morning school show, but Johnson expects that additional shows will be added during the six-month run. He says he

Bookings: July 1998 by film

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:
A - most frequent or only show
B - any other regularly scheduled film
E - evenings or weekends only
F - festivals or less than one month run
S - irregularly for schools, not on public schedule

Key to film abbreviations is on page 14.

Film	Theater	Open	Close	Status
AEK	Apple Valley	6/18/98		
	Cape Town	7/13/98	11/14/98	A
	Irvine	5/8/98	11/1/98	
	Los Angeles CSC	5/1/98	10/15/98	A
	Myrtle Beach	6/1/98	12/30/98	
	Ontario Edw	6/1/98	12/31/98	
	Perth	4/7/98		A
	Sydney	6/4/98	5/31/99	
	Vancouver CN	5/1/98	9/98	A
Africa	Adelaide	5/98	8/98	
	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Boston			S
	Cape Town	7/14/95	7/12/98	B
	Edmonton	7/98	12/98	S
	Hampton	3/28/98	7/15/98	E
	Itabashi	6/1/98	11/30/98	
	Kurashiki	5/1/98	10/25/98	A
	Macon	3/16/98	9/18/98	A
	Madrid	9/14/97	8/31/98	
	Mexico City	10/6/97	7/5/98	A
	Munich	11/6/97		E
	Ontario Mills	2/6/98	7/2/98	A
	Orlando OSC	3/15/98	7/31/98	B
	Perth	2/98		B
	Reno FP	1/1/98		S
	Sudbury			S
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa	12/19/97		S
	Tianjin	1/1/98	12/31/98	
	Tokyo IMAX	4/18/98		B
	Vancouver CN	5/1/98	12/31/98	B
	Vienna	4/3/98	7/2/98	F
	Winnipeg	8/20/97	12/31/98	
	Xalapa	7/1/98		A
Alamo	San Antonio	1/88	12/99	A
Alaska	Albuquerque	3/1/98	9/1/98	A
	Chiba City	4/1/98	3/31/99	A
	Hampton	7/15/98	1/15/99	A
	Kagoshima	10/1/97	9/30/98	A
	Kansas City Zoo	5/15/98	7/2/98	A
	Kansas City Zoo	7/3/98	10/15/98	B
	Katoomba	12/19/97	12/18/98	B
	Munich	11/6/97		B
	Nagoya OT	4/1/98	3/31/99	A
	New Orleans	3/6/98	9/30/98	A
	Ohta Sambe	4/1/98	9/30/98	A
	Perth	1/98		B
	Poitiers Imax	2/98	12/98	A
	Richmond	4/3/98	8/7/98	B
	San Diego	3/6/98	7/2/98	B
	Sanuki	4/1/98	9/30/98	A
	Seattle PSC	12/10/97	9/7/98	
	Taipei MCRC	1/1/98	12/31/98	A
	Tokorozawa	7/1/98	9/30/98	
	Tokyo ACM	4/1/98	9/30/98	A
	Yellowstone	7/1/98	10/15/98	B
	Zion	4/1/98	8/21/98	B
Amazon	Apple Valley	2/27/98	8/31/98	A
	Melbourne	2/98	12/98	
	Munich	11/6/97		B
	New York AMNH	5/9/98		
	Rotterdam	4/23/98		B
	Stockholm	3/6/98	11/14/98	B
	Sydney	2/98	7/98	
	Vienna	4/3/98	7/2/98	B
	Vienna	7/3/98	10/1/98	B
Antarc	Alamogordo	3/1/98	9/30/98	A
	Coomera	12/97	12/98	
	Detroit	1/1/98	12/31/98	
	Hibbing	6/1/98	12/31/98	
	Lucerne	11/1/97	9/30/98	B
	Madrid	3/1/98	8/30/98	
	Perth	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Apple Valley	3/98		B
	Barcelona	5/97	11/98	
	Brossard	3/98	10/98	
	London Troc	12/12/97		A
	Munich	3/11/98		B
	New York Sony			B
	Paris Def	1/98		B
	Sinsheim	9/12/97		B
	Sydney	3/15/98	9/98	
Beavers	Baltimore			S
	Barcelona	12/1/97	11/98	
	Lubbock	5/25/98	9/30/98	
	Munich			S
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Barcelona	2/22/95	12/31/98	
	Bochum	12/18/97	8/31/98	
	Brossard	6/98	9/30/98	
	Brussels	5/13/98	9/13/98	
	Honolulu DCI	1/1/97	12/31/98	
	Lucerne	7/97	12/31/99	B
	Munich	11/6/97		B
	Speyer Imax	5/18/95		S
	Sydney	1/28/98	1/28/99	B
Closed	Bradford	8/29/97	12/98	
CV	Calgary EC	3/21/97		
	Copenhagen	1/22/97	9/1/98	
	Hague	6/10/97	7/1/98	A
	Hampton	1/15/98		S
	Hong Kong	2/10/98	9/16/99	B
	Huntsville	10/97		B
	Leon	2/13/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	New York AMNH	6/1/97	9/30/98	B
	Speyer Dome	7/2/98		A
	Stockholm	4/24/98	8/13/98	B
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/18/96	11/7/98	B
	Wash NASM	8/8/96	9/6/98	A
DIA	Brussels	5/13/98	9/13/98	
	Hutchinson			S
	KSC 1	7/21/95	12/31/99	A
	Sudbury	10/1/97	9/30/98	S
	Syracuse	1/26/97	9/1/99	
DIS	Calgary EC	1/1/98	12/31/98	
	Huntsville			A
	Hutchinson	10/15/94	12/31/99	S
	Memphis	5/30/98	10/16/98	B
	Perth	2/95		S
	Richmond	5/10/98	9/7/98	B
	Speyer Dome	8/1/97		S
	Tampa	6/1/98		S
Discov	Monterrey	2/5/97	8/6/98	
EMSH	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	3/31/01	
Everest	Adelaide	5/8/98	12/31/00	
	Atlanta FMNH	4/98	12/31/98	A
	Baltimore	5/22/98	10/1/98	A
	Barcelona	3/12/98	3/10/99	A
	Birmingham	7/11/98	11/30/98	
	Boston	3/6/98	9/24/98	A
	Branson	5/98	4/99	B
	Brussels	4/29/98	9/30/98	
	Calgary EC	3/11/98	7/11/98	
	Cape Town	3/27/98	7/12/98	A
	Cape Town	7/13/98		B
	Charlotte	3/7/98	10/2/98	A
	Chattanooga	3/28/98	9/98	
	Chicago MSI	5/6/98	10/98	A
	Cincinnati	6/13/98	11/6/98	A
	Cleveland	3/27/98		A
	Copenhagen	4/2/98	2/99	
	Denver	3/13/98	10/8/98	A
	Detroit	5/15/98	8/31/99	
	Dublin IRL	6/6/98	10/22/98	A
	Duluth	6/26/98	12/3/98	A
	Dusseldorf	3/11/98	9/10/98	
	Edmonton	3/28/98	9/27/98	
	Fort Lauderdale	4/17/98	11/15/98	A
	Fort Worth	3/27/98		
	Hague	4/23/98	4/22/99	
	Halifax	5/20/98	9/19/98	A
	Hampton	5/22/98		B
	Hastings	3/23/98	9/21/98	A
	Houston MNS	5/30/98		B
	Hutchinson	3/12/98	9/98	A
	Indianapolis CMI	5/22/98	9/10/98	
	Irvine	3/6/98	9/5/98	
	Jersey City	6/1/98	10/14/98	A
	Kansas City Zoo	5/15/98	9/14/98	B
	Las Vegas CP	3/6/98	9/5/98	
	Little Rock	5/16/98	12/31/98	
	London Troc	3/10/98	9/15/98	
	Louisville	6/6/98	10/6/98	A
	Lubbock	5/1/98	9/5/98	
	Lucerne	3/20/98		A
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	

Film	Theater	Open	Close	Status
	Milwaukee	3/7/98	12/11/98	A
	Montpelier	4/1/98	7/31/98	
	Montreal VP	4/3/98	10/31/98	A
	Munich	3/98	9/10/98	A
	Myrtle Beach	7/1/98	7/31/99	
	New Orleans	5/21/98		
	Norwalk	6/19/98	1/5/99	A
	Nyack	6/98	12/31/98	
	Ontario Edw	5/98	9/13/98	
	Orlando OSC	3/11/98	7/31/98	A
	Oslo	4/22/98	4/30/99	
	Paris Def	3/11/98	12/31/98	A
	Pensacola	3/6/98	9/15/98	
	Philadelphia	4/3/98	9/10/98	A
	Pittsburgh	5/15/98	12/10/98	A
	Portland	5/29/98	1/2/99	
	Puebla	6/98	10/15/98	
	Quebec	6/23/98	10/26/98	A
	Regina	6/15/98		
	Reno FP	6/19/98	1/4/99	A
	Reno NBS	6/19/98	12/98	A
	Richmond	4/3/98	9/7/98	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Paul	6/20/98	12/31/98	
	San Antonio	5/1/98	9/5/98	
	San Diego	3/6/98	7/2/98	A
	San Diego	7/3/98	10/31/98	B
	Scottsdale	3/5/98	7/4/98	
	Singapore SC	3/10/98	9/30/98	A
	Speyer Imax	4/3/98	12/10/99	A
	Spokane	4/4/98	9/15/98	
	Stockholm	4/22/98	4/10/00	A
	Sydney	3/15/98	12/31/00	
	Syracuse	4/30/98	11/1/98	
	Taichung	7/1/98		
	Tampa	5/22/98	12/17/98	A
	Tempe	3/5/98	7/4/98	
	Vancouver SW	3/13/98	11/5/98	A
	Vienna	7/3/98	10/1/98	B
	Vienna	4/3/98	7/2/98	A
	Wash NASM	3/5/98	12/31/98	E
	Winnipeg	3/11/98	7/10/98	A
	Zion	7/1/98	6/30/99	
FEOC	Charlotte	3/7/98	10/2/98	B
FITS	Poitiers MC	2/97	11/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97		
FOK	London ONT	6/1/97		S
	Speyer Dome	8/1/97		E
	Winnipeg	3/10/93		
FOTA	Kaohsiung	9/96		
FP	Macon	7/1/97	7/1/98	
GAW	Saint Louis Arch	3/3/97	3/31/99	A
GBR	Osaka ST	5/29/98	11/23/98	A
GC	Alamogordo	7/1/98	9/30/98	A
	Cape Town	3/27/98	7/14/98	B
	Dusseldorf	7/98	12/99	
	Katoomba	7/9/98	1/9/99	
	Madrid	10/16/97	10/15/98	
	Munich	11/6/97		B
	Omaha	7/3/98	11/25/98	
	Ontario Mills	7/3/98	11/12/98	A
	Oslo	5/98	8/1/99	
	Puebla	1/1/98	7/1/98	
	Singapore DC	5/1/98	12/1/98	
	Speyer Imax	5/19/95		B
	Stockholm	4/24/98	8/13/98	B
	Victoria	6/24/98	2/99	
GP	Atlanta FMNH	5/1/98	9/30/98	A
	Munich	6/98	12/98	B
	Saint Louis SC	2/98	8/98	
	Singapore SC	6/3/98	11/30/98	B
	Vienna	7/3/98	10/1/98	A
HCBTD	San Simeon			A
HD	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Seoul	5/2/98	9/4/98	A
Imagine	Munich	11/27/97		B
	Virginia Beach	4/1/98	3/31/01	
ITD	Adelaide	5/8/98	2/28/99	
	Barcelona	2/22/96		
	Chattanooga	4/97		B
	Chicago NP	8/15/97		A
	Fort Lauderdale	4/97	11/99	B
	Galveston	5/23/98	7/3/98	A
	Galveston	7/4/98	11/25/98	B
	Kaohsiung	9/5/97	9/30/99	
	Las Vegas Lux	6/27/97		B
	London ONT	6/5/98	7/31/98	A
	Los Angeles CSC	5/1/98	10/15/98	B
	Myrtle Beach	6/1/98	10/1/98	
	New Orleans	3/1/96		
	New York Sony			S
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	5/15/98	5/00	
	Poitiers Solido	2/98	11/98	A
	Sydney	3/1/98	2/28/99	B
	Tempe	3/5/98	9/4/99	
	Tokyo IMAX	4/18/98		B
L5	Fort Lauderdale	12/14/97	10/31/98	S
	Galveston	5/23/98	7/3/98	B
	Kaohsiung	10/1/97	3/31/99	
	KSC 2	10/12/96		A
	Las Vegas Lux	11/97	7/98	A
	London Troc	4/3/98	10/31/99	
	Sinsheim	10/26/96		B
	Sydney	5/13/98	2/28/99	B
	Tokyo IMAX	4/18/98		A
	Yokohama	4/1/98	3/31/99	A
LB	Munich	11/27/97		B
	Sinsheim	6/98		S
	Taejon Sci	7/1/97	6/30/99	
LS	Cleveland	3/27/98		B
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hutchinson			S
	Katoomba	6/6/98	2/19/99	
	Laie	5/1/95		A
	Las Vegas CP	5/21/98	11/20/98	
	Madrid	4/1/98	3/1/99	
	Monterrey	2/6/98	8/30/98	A
	Munich	11/6/97		B
	Norfolk	6/1/94		A
	Perth	6/95		S
	Portland	4/1/97	10/1/98	
	Speyer Dome	11/19/97		B
	Stockholm	4/24/98	8/13/98	B
	Vancouver SW	3/13/98	7/1/98	B
	Xalapa	7/1/98	10/30/98	B
MG	London ONT	9/16/97		S
MOE	Hull	6/2/98	12/2/98	A
	Mexico City	7/6/98	3/5/99	A
MOF	Edmonton	6/30/98	9/19/98	
	Hastings	6/9/98	12/7/98	B
	Jersey City	6/1/98	10/14/98	B
	Louisville	5/7/98	10/6/98	B
	Lucerne	5/11/98	7/31/99	B
	Montreal VP	4/3/98	10/18/98	B
	Pensacola	11/8/96		A
	Pittsburgh	5/15/98	9/6/98	E
	Portland	6/1/98	11/20/98	B
	Regina	3/28/98	10/1/98	B
	Speyer Dome	12/5/97		A
MOTM	Bochum	12/1/97	9/30/98	
	Houston MNS	5/30/98	7/9/98	A
	Houston MNS	7/10/98		B
	Munich	11/6/97	9/30/98	B
MTA	Chicago NP	7/1/98		
	Irvine	7/98	12/98	
	New York Sony	7/98	7/99	
	Ontario Mills	7/3/98	11/12/98	A
	Osaka SM	7/98	2/99	
MTM	Branson	3/1/98	2/28/99	B
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	9/23/97	9/24/98	
	Edmonton	1/9/98	12/31/98	
	Houston SCH	6/28/97	7/98	
	Huntsville	5/1/98	5/1/00	
	Hutchinson	11/14/97	12/31/98	B
	Indianapolis WR	8/7/97		
	Kagoshima	4/1/98	9/30/98	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lubbock	8/1/97		
	Lucerne	7/1/98	7/1/99	
	Omiya	3/14/98	9/6/98	A
	Poitiers Omni	2/1/98	2/28/99	
	Santa Clara	3/15/98	7/31/98	A
	Seattle PSC	3/3/98	9/30/98	
	Tokyo IMAX	6/13/98		B
	Wash NASM	5/21/97	9/6/98	B
Niagara	Munich	1/20/98	7/20/98	B
	Niagara	1/87		A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Munich	11/6/97		B
	Perth	10/91		S
	Speyer Dome	8/1/97		B
	Tampa	3/27/98		S
	Vienna	4/3/98	7/2/98	S
RSATM	Bochum	6/15/98	6/14/00	
	Lucerne	7/1/98		E
	Montpelier	6/21/98	6/20/99	
	Quebec	7/19/96	9/30/98	E
	Sydney	5/15/97	5/1/99	E
SC	Baltimore			S
	Boston			S
	Huntsville	6/6/98	9/8/98	
	Philadelphia	2/5/98	9/10/98	B
SE	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Fort Lauderdale	4/17/98	10/31/98	B
	Hong Kong	2/10/98		A
	Memphis	5/30/98	10/16/98	A
	Orlando Muv	5/15/98	5/15/00	
	Rio	5/98	12/20/98	
	Sudbury	1/30/98	6/30/99	B
	Tampa	9/1/97		S
	Toronto OSC	5/31/97	3/31/02	B
	Wash NASM	10/31/97	9/6/98	E
Sedona	Sedona	3/28/98	10/31/98	A
SI	London ONT	12/97		S
	Mexico City	5/1/98	12/31/98	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	3/5/99	B
	Calgary EC	3/13/95	12/31/98	
	London ONT	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Syracuse	2/28/98	8/31/98	
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Baltimore	5/22/98		S
	Brussels	12/1/97	8/31/98	

Film	Theater	Open	Close	Status
	Dallas SP	6/98	2/99	S
	Dayton	5/23/98	9/3/98	A
	Denver	5/22/98	10/8/98	E
	Edmonton	12/22/97	8/31/98	B
	Fort Lauderdale	12/1/97	7/1/98	
	Gurnee	4/18/98	11/1/98	
	Hutchinson	5/15/98	11/98	B
	Indianapolis WR	4/2/98	9/30/98	A
	London ONT	4/3/98	10/3/98	A
	Norwalk	6/19/98	12/31/98	
	Orlando Muv	5/31/98	1/1/99	
	Portland	2/1/98	7/31/98	
	Rochester MSC	3/13/98		
	Saint Louis SC	5/29/98	9/10/98	
	Speyer Imax	4/2/98	10/31/98	B
	Tijuana	4/4/98	9/30/98	
	Vancouver SW	7/15/98	9/6/98	B
SSymph	Nagano Hot	10/96	12/98	A
T40	Boston	7/1/98	9/7/98	B
	Charlotte	5/15/98	10/2/98	B
	Halifax	5/20/98	9/19/98	B
	Honolulu DCI	2/1/98		B
	Hull	6/2/98	9/7/98	
	Niagara	6/1/98		B
	Sydney	5/11/98	8/31/98	
	Vancouver SW	7/15/98	3/14/99	E
T90	Norwalk	1/1/98	11/19/98	E
TBAA	Chicago MSI	2/1/96	2/1/99	S
	Phoenix	10/4/97	12/31/99	B
TF	Dayton	1/1/97	12/31/99	
	Leon	8/30/97	8/30/98	A
	Tampa	5/22/98	9/3/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/98		
	Baltimore	5/8/98	8/15/98	E
	Branson	3/98		
	Calgary EC	6/98	10/98	
	Charlotte	7/3/98	10/2/98	A
	Chiba City	4/98	11/98	
	Copenhagen	12/97	12/98	

Film	Theater	Open	Close	Status
	Dallas SP	3/6/98	3/5/99	
	Edmonton	6/98	10/98	
	Fort Lauderdale	7/3/98		A
	Galveston	5/23/98		B
	Hague	2/98	8/98	
	Halifax	4/98	9/98	
	Hull	4/98		
	Melbourne	3/98		
	Milwaukee	6/6/98	10/2/98	B
	Montpelier	4/98	11/98	
	Myrtle Beach	6/98	9/98	
	Ohta Gumma	4/98	8/98	
	Paris Geo	6/25/98		B
	Perth	4/98		A
	Philadelphia	2/5/98	9/10/98	E
	Regina	6/15/98		A
	San Diego	7/3/98		A
	Sandusky	4/98		A
	Scottsdale	6/98	10/98	
	Seattle PSC	5/98	11/98	
	Shakopee	5/9/98	9/30/98	A
	Spokane	5/98		
	Stockholm	4/24/98	8/13/98	B
	Tijuana	3/98	3/99	
	Tondabayashi	4/1/98	10/7/98	A
	Toronto OP	3/6/98	9/98	A
	Toronto OSC	3/6/98	9/98	A
	Valencia Spn	3/98		
	Vancouver CN	5/1/98	8/98	B
TRF	Boston			S
	Tampa			S
	Vantaa	1/9/97	8/30/98	A
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston			S
	Dallas SP	5/22/98	9/24/98	B
	Oulu	4/28/98	4/27/99	A
	Tampa	7/1/95		S
VLBP	Shima	1/96	12/98	
WABOS	Copenhagen	6/1/96	9/1/98	
WATE	Katoomba	6/1/97		A

Film	Theater	Open	Close	Status
Whales	Baltimore	5/8/98	8/15/98	E
	Calcutta	7/1/98	6/30/99	
	Cape Town	3/27/98	7/14/98	B
	Chicago MSI	5/98	9/1/98	B
	Dusseldorf	7/16/98	11/16/98	
	Fort Lauderdale	10/17/97	10/31/98	
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	7/4/98	1/15/99	A
	Lucerne	7/1/97	9/30/98	E
	Macon	5/10/97		
	Munich	1/3/97		B
	Ontario Mills	5/20/98	7/2/98	A
	Phoenix	5/16/98	11/13/98	A
	Quebec	6/23/98	10/26/98	B
	Sagamihara	4/20/98	10/20/98	
	San Antonio	1/15/98	12/31/98	
	Seattle Omni	7/18/97		B
	Speyer Imax	6/27/97		A
	Sudbury	6/19/98	1/18/99	A
	Tampa	6/21/97		S
	Toronto OP	9/15/97	9/14/98	
	Victoria	6/24/98	6/24/99	
	Virginia Beach	12/20/96	12/20/98	
WOC	Chiba City	4/98	11/98	
	Fort Lauderdale	3/20/98		
	Galveston	4/98	9/98	
	Indianapolis WR	4/2/98	7/31/98	B
	Madrid	5/97	11/98	
	Melbourne	5/98	11/98	
	Montpelier	6/98	3/99	
	Paris Def	2/98	7/98	
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98		
Yell	Calgary EC	3/1/98	7/1/98	
	Macon	1/20/97		
	Munich	11/6/97		B
	Sudbury	6/19/98	12/20/98	B
ZC	Zion	4/1/98	10/31/98	A

July 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	Africa	5/98	8/98	
	Everest	5/8/98	12/31/00	
	ITD	5/8/98	2/28/99	
Aguascalientes	TR	4/98		
Alamogordo	Antarc	3/1/98	9/30/98	A
	GC	7/1/98	9/30/98	A
Albuquerque	Alaska	3/1/98	9/1/98	A
Apple Valley	AEK	6/18/98		
	Amazon	2/27/98	8/31/98	A
	ATSOT	3/98		B
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	5/1/98	9/30/98	A
Baltimore	Africa			S
	Beavers			S
	Everest	5/22/98	10/1/98	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	TR	5/8/98	8/15/98	E
	TTL			S
	Whales	5/8/98	8/15/98	E
Barcelona	ATSOT	5/97	11/98	
	Beavers	12/1/97	11/98	
	BP	2/22/95	12/31/98	
	Everest	3/12/98	3/10/99	A

Theater	Film	Open	Close	Status
	ITD	2/22/96		
	SOLOE	3/26/98	3/5/99	B
Beijing	Africa	8/25/97	8/25/99	A
Birmingham	Everest	7/11/98	11/30/98	
Bochum	BP	12/18/97	8/31/98	
	MOTM	12/1/97	9/30/98	
	RSATM	6/15/98	6/14/00	
Bogota	TTL	6/20/98	4/20/99	
Boston	Africa			S
	Everest	3/6/98	9/24/98	A
	SC			S
	T40	7/1/98	9/7/98	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	MTM	3/1/98	2/28/99	B
	Ozarks	1/1/93	12/31/99	A
	TR	3/98		
Brossard	ATSOT	3/98	10/98	
	BP	6/98	9/30/98	
Brussels	BP	5/13/98	9/13/98	
	DIA	5/13/98	9/13/98	
	Everest	4/29/98	9/30/98	
	SSpdwy	12/1/97	8/31/98	
Calcutta	Whales	7/1/98	6/30/99	

Theater	Film	Open	Close	Status
Calgary EC	CV	3/21/97		
	DIS	1/1/98	12/31/98	
	Everest	3/11/98	7/11/98	
	SOLOE	3/13/95	12/31/98	
	TR	6/98	10/98	
	Yell	3/1/98	7/1/98	
Cape Town	AEK	7/13/98	11/14/98	A
	Africa	7/14/95	7/12/98	B
	Everest	7/13/98		B
	Everest	3/27/98	7/12/98	A
	GC	3/27/98	7/14/98	B
	Whales	3/27/98	7/14/98	B
Charlotte	Everest	3/7/98	10/2/98	A
	FEOC	3/7/98	10/2/98	B
	T40	5/15/98	10/2/98	B
	TR	7/3/98	10/2/98	A
Chattanooga	Everest	3/28/98	9/98	
	ITD	4/97		B
Chiba City	Alaska	4/1/98	3/31/99	A
	TR	4/98	11/98	
	WOC	4/98	11/98	
Chicago MSI	Everest	5/6/98	10/98	A
	TBAA	2/1/96	2/1/99	S
	Whales	5/98	9/1/98	B
Chicago NP	ITD	8/15/97		A
	MTA	7/1/98		

Theater	Film	Open	Close	Status
Cincinnati	Everest	6/13/98	11/6/98	A
Cleveland	Everest	3/27/98		A
	LS	3/27/98		B
Coomera	Antarc	12/97	12/98	
Copenhagen	CV	1/22/97	9/1/98	
	Everest	4/2/98	2/99	
	MTM	10/23/97	10/23/98	
	TR	12/97	12/98	
	WABOS	6/1/96	9/1/98	
Dallas SP	MTM	9/23/97	9/24/98	
	SSpdwy	6/98	2/99	S
	TR	3/6/98	3/5/99	
	TTL	5/22/98	9/24/98	B
Dayton	SSpdwy	5/23/98	9/3/98	A
	TF	1/1/97	12/31/99	
Denver	Everest	3/13/98	10/8/98	A
	SSpdwy	5/22/98	10/8/98	E
Detroit	Antarc	1/1/98	12/31/98	
	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
Dollywood	Heart	4/10/94		A
Dublin IRL	Everest	6/6/98	10/22/98	A
	LS	6/6/98	10/22/99	B
Duluth	Everest	6/26/98	12/3/98	A
Dusseldorf	Everest	3/11/98	9/10/98	
	GC	7/98	12/99	
	LS	7/16/98	1/15/99	
	Whales	7/16/98	11/16/98	
Edmonton	Africa	7/98	12/98	S
	Everest	3/28/98	9/27/98	
	MOF	6/30/98	9/19/98	
	MTM	1/9/98	12/31/98	
	SSpdwy	12/22/97	8/31/98	B
	TR	6/98	10/98	
Fort Lauderdale	Everest	4/17/98	11/15/98	A
	ITD	4/97	11/99	B
	L5	12/14/97	10/31/98	S
	SE	4/17/98	10/31/98	B
	SSpdwy	12/1/97	7/1/98	
	TR	7/3/98		A
	Whales	10/17/97	10/31/98	
	WOC	3/20/98		
Fort Worth	Everest	3/27/98		
Galveston	ITD	5/23/98	7/3/98	A
	ITD	7/4/98	11/25/98	B
	L5	5/23/98	7/3/98	B
	TR	5/23/98		B
	WOC	4/98	9/98	
Gurnee	SSpdwy	4/18/98	11/1/98	
Hague	CV	6/10/97	7/1/98	A
	Everest	4/23/98	4/22/99	
	TR	2/98	8/98	
Halifax	Everest	5/20/98	9/19/98	A
	T40	5/20/98	9/19/98	B
	TR	4/98	9/98	
Hampton	Africa	3/28/98	7/15/98	E
	Alaska	7/15/98	1/15/99	A
	CV	1/15/98		S
	Everest	5/22/98		B
Hastings	Everest	3/23/98	9/21/98	A
	MOF	6/9/98	12/7/98	B
Hibbing	Antarc	6/1/98	12/31/98	
Hong Kong	CV	2/10/98	9/16/99	B
	SE	2/10/98		A
Honolulu DCI	BP	1/1/97	12/31/98	
	HH	12/2/91		A
	ROF	1/18/94		B
	T40	2/1/98		B
	Whales	1/15/97		B
Houston MNS	Everest	5/30/98		B
	MOTM	7/10/98		B
	MOTM	5/30/98		A
Houston SCH	MTM	6/28/97	7/98	
Hull	MOE	6/2/98	12/2/98	A
	T40	6/2/98	9/7/98	
	TR	4/98		
Huntsville	CV	10/97		B
	DIS			A
	MTM	5/1/98	5/1/00	
	SC	6/6/98	9/8/98	
Hutchinson	DIA			S
	DIS	10/15/94	12/31/99	S
	Everest	3/12/98	9/98	A
	LS			S
	MTM	11/14/97	12/31/98	B
	SSpdwy	5/15/98	11/98	B
Indianapolis CMI	Everest	5/22/98	9/10/98	
Indianapolis WR	MTM	8/7/97		
	SSpdwy	4/2/98	9/30/98	A
	WOC	4/2/98	7/31/98	B
Irvine	AEK	5/8/98	11/1/98	
	Everest	3/6/98	9/5/98	
	MTA	7/98	12/98	
Itabashi	Africa	6/1/98	11/30/98	
Jersey City	Everest	6/1/98	10/14/98	A
	MOF	6/1/98	10/14/98	B
Kagoshima	Alaska	10/1/97	9/30/98	A
	MTM	4/1/98	9/30/98	
Kansas City Zoo	Alaska	5/15/98	7/2/98	A
	Alaska	7/3/98	10/15/98	B
	Everest	5/15/98	9/14/98	B
	ROF	1/17/98	7/3/99	B
	Whales	7/4/98	1/15/99	A
Kaohsiung	FOTA	9/96		
	ITD	9/5/97	9/30/99	
	L5	10/1/97	3/31/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/95	12/31/99	A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Africa	5/1/98	10/25/98	A
Laie	LS	5/1/95		A
	PO	1/96		A
Las Vegas CP	Everest	3/6/98	9/5/98	
	LS	5/21/98	11/20/98	
Las Vegas Lux	ITD	6/27/97		B
	L5	11/97	7/98	A
Leon	CV	2/13/98	2/12/99	
	TF	8/30/97	8/30/98	A
Little Rock	CV	4/15/98	2/28/99	B
	Everest	5/16/98	12/31/98	
London ONT	CV	4/98	12/31/99	S
	FOK	6/1/97		S
	ITD	6/5/98	7/31/98	A
	MG	9/16/97		S
	SI	12/97		S
	SOLOE	12/1/96		S
	SSpdwy	4/3/98	10/3/98	A
London Troc	ATSOT	12/12/97		A
	Everest	3/10/98	9/15/98	
	L5	4/3/98	10/31/99	
Los Angeles CSC	AEK	5/1/98	10/15/98	A
	ITD	5/1/98	10/15/98	B
Louisville	Everest	6/6/98	10/6/98	A
	MOF	5/7/98	10/6/98	B
Lubbock	Beavers	5/25/98	9/30/98	
	Everest	5/1/98	9/5/98	
	MTM	8/1/97		
Lucerne	Antarc	11/1/97	9/30/98	B
	BP	7/97	12/31/99	B
	Everest	3/20/98		A
	MOF	5/11/98	7/31/99	B
	MTM	7/1/98	7/1/99	
	RSATM	7/1/98		E
	Whales	7/1/97	9/30/98	E
Macon	Africa	3/16/98	9/18/98	A
	FP	7/1/97	7/1/98	
	Whales	5/10/97		
	Yell	1/20/97		
Madrid	Africa	9/14/97	8/31/98	
	Antarc	3/1/98	8/30/98	
	Everest	3/11/98	3/10/99	
	GC	10/16/97	10/15/98	
	LS	4/1/98	3/1/99	
	WOC	5/97	11/98	
Melbourne	Amazon	2/98	12/98	
	Everest	5/98	12/11/00	
	TR	3/98		
	WOC	5/98	11/98	
Memphis	DIS	5/30/98	10/16/98	B
	SE	5/30/98	10/16/98	A
Mexico City	Africa	10/6/97	7/5/98	A
	MOE	7/6/98	3/5/99	A
	SI	5/1/98	12/31/98	A
Milwaukee	Everest	3/7/98	12/11/98	A
	TR	6/6/98	10/2/98	B
Monterrey	Discov	2/5/97	8/6/98	
	LS	2/6/98	8/30/98	A
Montpelier	Everest	4/1/98	7/31/98	
	RSATM	6/21/98	6/20/99	
	TR	4/98	11/98	
	WOC	6/98	3/99	
Montreal VP	Everest	4/3/98	10/31/98	A
	MOF	4/3/98	10/18/98	B
Munich	Africa	11/6/97		E
	Alaska	11/6/97		B
	Amazon	11/6/97		B
	ATSOT	3/11/98		B
	Beavers			S
	BP	11/6/97		B
	Everest	3/98	9/10/98	A
	GC	11/6/97		B
	GP	6/98	12/98	B
	Imagine	11/27/97		B
	LB	11/27/97		B
	LS	11/6/97		B
	MOTM	11/6/97	9/30/98	B
	Niagara	1/20/98	7/20/98	B
	ROF	11/6/97		B
	Whales	1/3/97		B
	Yell	11/6/97		B
Myrtle Beach	AEK	6/1/98	12/30/98	
	Everest	7/1/98	7/31/99	
	ITD	6/1/98	10/1/98	
	TR	6/98	9/98	
Nagano Hot	SSymph	10/96	12/98	A
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Alaska	3/6/98	9/30/98	A
	Everest	5/21/98		
	ITD	3/1/96		
New York AMNH	Amazon	5/9/98		
	CV	6/1/97	9/30/98	B
New York Sony	ATSOT			B
	ITD			S
	MTA	7/98	7/99	
Niagara	Niagara	1/87		A
	T40	6/1/98		B
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	1/5/99	A
	SSpdwy	6/19/98	12/31/98	
	T90	1/1/98	11/19/98	E
Nyack	Everest	6/98	12/31/98	
Ohta Gumma	TR	4/98	8/98	
Ohta Sambe	Alaska	4/1/98	9/30/98	A
Omaha	GC	7/3/98	11/25/98	

Theater	Film	Open	Close	Status
	ITD	3/29/98	3/31/99	
Omiya	MTM	3/14/98	9/6/98	A
Ontario Edw	AEK	6/1/98	12/31/98	
	Everest	5/98	9/13/98	
	ITD	11/26/97	12/30/99	B
Ontario Mills	Africa	2/6/98	7/2/98	A
	GC	7/3/98	11/12/98	A
	MTA	7/3/98	11/12/98	A
	Whales	5/20/98	7/2/98	A
Orlando Muv	ITD	5/15/98	5/00	
	SE	5/15/98	5/15/00	
	SSpdwy	5/31/98	1/1/99	
Orlando OSC	Africa	3/15/98	7/31/98	B
	Everest	3/11/98	7/31/98	A
Osaka SM	MTA	7/98	2/99	
Osaka ST	GBR	5/29/98	11/23/98	A
Oslo	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	ATSOT	1/98		B
	Everest	3/11/98	12/31/98	A
	WOC	2/98	7/98	
Paris Geo	TR	6/25/98		B
Pensacola	Everest	3/6/98	9/15/98	
	MOF	11/8/96		A
Perth	AEK	4/7/98		A
	Africa	2/98		B
	Alaska	1/98		B
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	TR	4/98		A
Philadelphia	Everest	4/3/98	9/10/98	A
	SC	2/5/98	9/10/98	B
	TR	2/5/98	9/10/98	E
Phoenix	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	11/13/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	MOF	5/15/98	9/6/98	E
Poitiers Imax	Alaska	2/98	12/98	A
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers MC	FITS	2/97	11/98	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Poitiers Solido	ITD	2/98	11/98	A
Portland	Everest	5/29/98	1/2/99	
	LS	4/1/97	10/1/98	
	MOF	6/1/98	11/20/98	B
	SSpdwy	2/1/98	7/31/98	
Puebla	Everest	6/98	10/15/98	
	GC	1/1/98	7/1/98	
Quebec	Everest	6/23/98	10/26/98	A
	RSATM	7/19/96	9/30/98	E
	Whales	6/23/98	10/26/98	B
Regina	Everest	6/15/98		
	MOF	3/28/98	10/1/98	B
	MOF	1/8/98	7/98	A
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/19/98	1/4/99	A
Reno NBS	Antarc	6/19/98	1/99	S
	Everest	6/19/98	12/98	A
Richmond	Alaska	4/3/98	8/7/98	B
	DIS	5/10/98	9/7/98	B
	Everest	4/3/98	9/7/98	A
Rio	SE	5/98	12/20/98	
Rochester MSC	SSpdwy	3/13/98		
Rotterdam	Amazon	4/23/98		B
	Everest	4/23/98		A
Sagamihara	Whales	4/20/98	10/20/98	
Saint Augustine	Everest	4/15/98	1/1/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	GP	2/98	8/98	
	SSpdwy	5/29/98	9/10/98	
Saint Paul	Everest	6/20/98	12/31/98	
San Antonio	Alamo	1/88	12/99	A
	Everest	5/1/98	9/5/98	
	Whales	1/15/98	12/31/98	
San Diego	Alaska	3/6/98	7/2/98	B
	Everest	3/6/98	10/31/98	A
	Everest	7/3/98	10/31/98	B
	TR	7/3/98		A
San Simeon	HCBTD			A
Sandusky	TR	4/98		A
Santa Clara	MTM	3/15/98	7/31/98	A
Sanuki	Alaska	4/1/98	9/30/98	A
Scottsdale	Everest	3/5/98	7/4/98	
	TR	6/98	10/98	
Seattle Omni	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Alaska	12/10/97	9/7/98	
	MTM	3/3/98	9/30/98	
	TR	5/98	11/98	
Sedona	Sedona	3/28/98	10/31/98	A
Seoul	IA	5/2/98	9/4/98	A
Shakopee	TR	5/9/98	9/30/98	A
Shima	VLBP	1/96	12/98	
Singapore DC	GC	5/1/98	12/1/98	
Singapore SC	Everest	3/10/98	9/30/98	A
	GP	6/3/98	11/30/98	B
Sinsheim	ATSOT	9/12/97		B
	HD	5/15/98		A
	L5	10/26/96		B
	LB	6/98		S
	WOC	2/21/98		
Speyer Dome	CV	7/2/98		A
	DIS	8/1/97		S
	FOK	8/1/97		E
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	BP	5/18/95		S
	Everest	4/3/98	12/10/99	A
	GC	5/19/95		
	GC	5/19/95		B
	SSpdwy	4/2/98	10/31/98	B
	Whales	6/27/97		A
Spokane	Everest	4/4/98	9/15/98	
	TR	5/98		
Stockholm	Amazon	3/6/98	11/14/98	B
	CV	4/24/98	8/13/98	B
	Everest	4/22/98	4/10/00	A
	GC	4/24/98	8/13/98	B
	LS	4/24/98	8/13/98	B
	TR	4/24/98	8/13/98	B
Sudbury	Africa			S
	DIA	10/1/97	9/30/98	S
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
	Yell	6/19/98	12/20/98	B
Sydney	AEK	6/4/98	5/31/99	
	Amazon	2/98	7/98	
	ATSOT	3/15/98	9/98	
	BP	1/28/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	ITD	3/1/98	2/28/99	B
	L5	5/13/98	2/28/99	B
	RSATM	5/15/97	5/1/99	E
	T40	5/11/98	8/31/98	
Syracuse	DIA	1/26/97	9/1/99	
	Everest	4/30/98	11/1/98	
	Speed	2/28/98	8/31/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		
	HH	10/17/97		
Taipei AM	CV	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	Alaska	1/1/98	12/31/98	A
Tampa	Africa	12/19/97		S
	DIS	6/1/98		S
	Everest	5/22/98	12/17/98	A
	ROF	3/27/98		S
	SE	9/1/97		S
	TF	5/22/98	9/3/98	B
	TRF			S
	TTL	7/1/95		S
	Whales	6/21/97		S
Tempe	Everest	3/5/98	7/4/98	
	ITD	3/5/98	9/4/99	
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	SSpdwy	4/4/98	9/30/98	
	TR	3/98	3/99	
Tokorozawa	Alaska	7/1/98	9/30/98	
Tokyo ACM	Alaska	4/1/98	9/30/98	A
Tokyo IMAX	Africa	4/18/98		B
	ITD	4/18/98		B
	L5	4/18/98		A
	MTM	6/13/98		B
Tondabayashi	TR	4/1/98	10/7/98	A
Toronto OP	TR	3/6/98	9/98	A
	Whales	9/15/97	9/14/98	
Toronto OSC	CV	11/1/97	11/1/99	
	SE	5/31/97	3/31/02	B
	TR	3/6/98	9/98	A
Valencia Spn	Speed	4/21/98	6/30/00	
	TR	3/98		
Vancouver CN	AEK	5/1/98	9/98	A
	Africa	5/1/98	12/31/98	B
	TR	5/1/98	8/98	B
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/13/98	11/5/98	A
	LS	3/13/98	7/1/98	B
	SSpdwy	7/15/98	9/6/98	B
	T40	7/15/98	3/14/99	E
Vantaa	TRF	1/9/97	8/30/98	A
Victoria	GC	6/24/98	2/99	
	Whales	6/24/98	6/24/99	
Vienna	Africa	4/3/98	7/2/98	F
	Amazon	7/3/98	10/1/98	B
	Amazon	4/3/98	7/2/98	B
	Everest	4/3/98	7/2/98	A
	Everest	7/3/98	10/1/98	B
	GP	7/3/98	10/1/98	A
	ROF	4/3/98	7/2/98	S
Vila Franca	SOLOE	11/20/97	11/20/98	
Virginia Beach	EOTS	4/1/98	3/31/01	
	FMHG	6/16/97		
	Imagine	4/1/98	3/31/01	
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96	9/6/98	A
	Everest	3/5/98	12/31/98	E
	MTM	5/21/97	9/6/98	B
	SE	10/31/97	9/6/98	E
	TF	7/1/76		A
Winnipeg	Africa	8/20/97	12/31/98	
	Everest	3/11/98	7/10/98	A
	FOK	3/10/93		
Xalapa	Africa	7/1/98		A
	LS	7/1/98	10/30/98	B
Yellowstone	Alaska	7/1/98	10/15/98	B
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Alaska	4/1/98	8/21/98	B
	Everest	7/1/98	6/30/99	
	ZC	4/1/98	10/31/98	A

July 1998 Bookings Count

515 bookings of 70 films in 191 theaters

#	Film	#	Film	#	Film	#	Film
87	Everest	9	BP	3	SI	1	GAW
36	TR	8	Antarc	3	TRF	1	GBR
26	Africa	8	DIS	2	HH	1	HCBTD
23	Whales	8	ROF	2	Imagine	1	HD
22	Alaska	8	T40	2	MOE	1	Heart
21	ITD	6	TTL	2	Niagara	1	IA
19	MTM	5	Beavers	2	Speed	1	MG
19	SSpdwy	5	DIA	2	TBAA	1	Ozarks
17	LS	5	GP	1	Alamo	1	PO
16	CV	5	MTA	1	Discov	1	Sedona
15	GC	5	RSATM	1	EMSH	1	SSymph
12	MOF	5	TF	1	EOTS	1	T90
11	SE	4	MOTM	1	FEOC	1	VLBP
10	L5	4	SC	1	FITS	1	WABOS
10	WOC	4	SOLOE	1	Flyers	1	WATE
9	AEK	4	Yell	1	FMHG	1	ZC
9	Amazon	3	FOK	1	FOTA		
9	ATSOT	3	LB	1	FP		

New Theaters

Opening between May 1 and December 31, 1998

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Oslo	Linstow Eiendom	Norway	IMAX	1570		5/98
Adelaide	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	5/8/98
Orlando Muv	Muvico Pointe Orlando Theater	USA	IMAX	1570	3D	5/15/98
Saint Augustine	World Golf Village	USA	IMAX	1570		5/19/98
Melbourne	Melbourne IMAX Theater	Australia	IMAX	1570	3D	5/23/98
Dublin IRL	IMAX Theatre Parnell Centre	Ireland	IMAX	1570	3D	6/5/98
Victoria	National Geographic Theatre	Canada	IMAX	1570		6/24/98
Bournemouth	Sheridan IMAX Theatre	England	IMAX	1570	3D	7/98
Birmingham	John W. Woods Theater	USA	IMAX	1570		7/98
Gatlinburg	Great Smokies MegaTheater	USA	Mega	870		7//98
Columbus	Marcus IMAX Theater Columbus	USA	IMAX	1570		9/18/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	10/98
Berlin	Sony IMAX Theater Berlin	Germany	IMAX	1570	3D/HD	10/98
Nyack	IMAX Theatre at Palisade Center	USA	IMAX	1570	3D	10/98
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98
Vaughan	Famous Players Colossus	Canada	IMAX	1571	3D	11/98
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		11/98
Johannesburg	Johannesburg IMAX Theater	S. Africa	IMAX	1570		11/98
Miami	Miami IMAX Theater	USA	IMAX	1570		11/98
Lincolnshire	Lincolnshire IMAX Theater	USA	IMAX	1570	3D/SR	12/98
New Rochelle	New Rochelle IMAX Theater	USA	IMAX	1570	3D/SR	12/98
Toronto FH	Famous Players Festival Hall	Canada	IMAX	1570	3D	12/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	12/10/98

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist	Film	Title	Year	Fmt	Dist
AEK	Africa's Elephant Kingdom	1998		IMAX	LB	Last Buffalo	1990	3D	IMAX
Africa	Africa: the Serengeti	1994		HMNS	LS	Living Sea	1994		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF	MG	Mountain Gorilla	1992		IMAX
Alaska	Alaska: Spirit of the Wild	1997		HMNS	MOE	Mysteries of Egypt	1998		MSI
Amazon	Amazon	1997		MFF	MOF	Magic of Flight	1997		MFF
Antarc	Antarctica	1991		MSI	MOTM	Mystery of the Maya	1995		NFBC
ATSOT	Across the Sea of Time	1995	3D	SPC	MTA	Mark Twain's America	1998	3D	SPC
Beavers	Beavers	1988		SLC	MTM	Mission to Mir	1997		IMAX
BP	Blue Planet	1990		IMAX	Niagara	Niagara	1987		DCI
CV	Cosmic Voyage	1996		IMAX	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
DIA	Dream is Alive, The	1985		IMAX	PO	Polynesian Odyssey	1991		PCC
DIS	Destiny in Space	1993		IMAX	ROF	Ring of Fire	1991		SMM
Discov	Discoverers, The	1993		MFF	RSATM	Rolling Stones: At the Max	1991		IMAX
EMSH	Eruption of Mount St. Helens	1980		GFC	SC	Storm Chasers	1995		MFF
EOTS	Echoes of the Sun	1990	SOL	IMAX	SE	Special Effects	1996		IMAX
Everest	Everest	1998		MFF	Sedona	Sedona: The Spirit of Wonder	1998	870	
FEOC	First Emperor of China	1989		NFBC	SI	Survival Island	1995		IMAX
FITS	Flowers in the Sky	1990	MC	IMAX	SOLOE	Secret of Life on Earth	1996		IMAX
Flyers	Flyers	1982		MFF	Speed	Speed	1984		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX	SSpdwy	Super Speedway	1997		SLC
FOK	Fires of Kuwait	1992		IMAX	SSymph	Shinsyu Symphony	1995		DT
FOTA	Flight of the Aquanaut	1992		SLC	T40	Titanica (short)	1992		IMAX
FP	Flower Planet	1994		DCI	T90	Titanica (long)	1992		IMAX
GAW	Great American West	1996		JQH	TBAA	To Be An Astronaut	1992	870	DCI
GBR	Great Barrier Reef, The	1981		SMM	TF	To Fly!	1976		MFF
GC	Grand Canyon: The Hidden Secrets	1985		DCI	TR	Thrill Ride	1997		SPC
GP	Greatest Places	1998		SMM	TRF	Tropical Rain Forest	1992		SMM
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI	TTL	To The Limit	1989		MFF
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX	VLBP	Viva La Blanca Paloma	1994		DT
Heart	Heartsong	1994	870	DW	WABOS	We Are Born of Stars	1985	3D	IMAX
HH	Hidden Hawaii	1992		DCI	WATE	Wild Australia: The Edge	1997		BSF
IA	Island Adventure	1996		IA	Whales	Whales	1997		DCI
Imagine	Imagine	1994	3D	IMAX	WOC	Wings of Courage	1994	3D	SPC
ITD	Into the Deep	1994	3D	IMAX	Yell	Yellowstone	1994		DCI
L5	L5: The First City in Space	1996	3D	IMAX	ZC	Zion Canyon	1994		MEGA

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Ballantyne/Strong International
4350 McKinley Street
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Tel: 402-453-4444
Fax: 402-453-7238
http://www.ballantyne-omaha.com/

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

BMW Pavilion
Corner Portswood and Beach Road
Victoria and Alfred Waterfront
Cape Town, 8002 SOUTH AFRICA
Tel: +27-21-419-7365
Fax: +27-21-419-7791

Canadian Museum of Civilization
100 Laurier Street
PO Box 3100, Stn B
Hull, PQ J8X 4H2 CANADA
Tel: 819-776-7021
Fax: 819-776-7122
http://www.civilization.ca/cmc/cmceng/welcmeng.html

Cineplex Odeon IMAX Theater Navy Pier
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Fax: 312-595-7212
http://www.NavyPier.com/default.asp

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http://www.cfi-hollywood.com

Dave & Buster's Inc.
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Fax: 214-350-0941
http://www.daveandbusters.com

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Destination Cinema, Inc. **DCI**
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Ogden, UT 84403 USA
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Fax: 801-392-6703
http://www.destinationcinema.com

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Agoura Hills, CA 91301 USA
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Fax: 818-706-1868
http://www.dtstech.com

Eastman Kodak Company
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Hollywood, CA 90038-1203 USA
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Fax: 213-464-5886

Edwards IMAX 3D Theatre Irvine
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Irvine, CA 92714 USA
Tel: 714-640-4600
Fax: 714-450-4922

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800

Fleischmann Planetarium
University of Nevada
Mail Stop 272
Reno, NV 89557-0010 USA
Tel: 702-784-4812
Fax: 702-784-4822
http://www.scs.unr.edu/planet/

Grand Canyon IMAX Theatre
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Tusayan, AZ 86023-1937 USA
Tel: 520-638-2203
Fax: 520-838-2807
http://www.ngtheater.com/grandcanyon

Graphic Films Corporation
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Hollywood, CA 90068 USA
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Fax: 213-851-4103

Hacker, Douglas and Company
1875 Century Park East, Suite 2050
Los Angeles, CA 90067 USA
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Fax: 310-553-7430
http://www.filmaudit.com

Houston Museum of Natural Science **HMNS**
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Fax: 713-523-4125
http://www.hmns.org/

Imagica USA, Inc.
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Imax Corporation **IMAX**
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http://www.imax.com/

International Space Theater Consortium
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San Diego, CA 92163-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971
http://www.istcon.org

Iwerks Entertainment **IWRK**
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Fax: 818-841-7847
http://www.iwerks.com/

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Fax: 713-960-1450

L-Squared Entertainment
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Fax: 310-587-2121

MacGillivray Freeman Films, Inc. **MFF**
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Fax: 702-334-2606

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, PQ H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Television
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
http://www.nationalgeographic.com/main.html

National Geographic Theater, Hearst Castle
PO Box 160
100 Hearst Castle Road
San Simeon, CA 93452 USA
Tel: 805-927-6811
http://www.imaxtheatre.com/simeon/index.htm

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Denver, CO 80202 USA
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Fax: 303-297-0609

Ontario Mills Ultrascreen
4553 Mills Circle
Ontario, CA 91764 USA
Tel: 909-481-4644
Fax: 909-476-2149
www.ultrascreen.com

Peter Anderson Studios
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Tujunga, CA 91042-2609 USA

Primesco Communications, Inc. **PCI**
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Montreal, H3B 4G7 CANADA
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Regal Cinemas
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Fax: 423-922-3188

Reuben H. Fleet Science Center
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Fax: 619-231-8971
http://www.rhfleet.org/

Royal British Columbia Museum
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Fax: 250-953-4336

RPG Productions, Inc.
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Burbank, CA 91502 USA
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Fax: 818-848-2846

Saban Entertainment
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Fax: 310-235-5102

Schroder and Company, Inc.
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Los Angeles, CA 90024-4342 USA
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Fax: 310-443 0566
http://www.schroders.com/

Science Museum of Minnesota **SMM**
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Fax: 612-221-9433

Directory

http://www.sci.mus.mn.us/

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Fax: 206-922-5837
http://www.imaxtheatre.com/seattle/index.htm

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Toronto, ON M5V 2Z4 CANADA
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Fax: 212-833-8570

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Stephen Low Company **SLC**
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Fax: 514-633-6035

Suntory Museum, Osaka
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Osaka, 552 JAPAN
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Fax: +81-6-577-9200
http://www.hitachizosen.co.jp/.../info/suntorymuseum/suntorymuseum-e.html

Tech Museum of Innovation
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Fax: 408-279-7167
http://www.thetech.org/

Xenotech Australia Pty Ltd.
41 Walters Drive, Suite 1
Osborne Park, WA 6017 AUSTRALIA
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Fax: +61-9446-3340
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Position Opening

IMAX projection manager

An experienced, can-do and dynamic individual is required now at the The New Tech Museum of Innovation, opening October 31, 1998 in San Jose, California. More than a job, this will be an experience! For more information, please visit our web site at www.thetech.org. Please fax resumes to Wesley A. Wenhardt at (408) 279-7149 or call at (408) 279-7146.

Position Openings

Cinemark USA, Inc. will be hiring the following positions for three IMAX theaters (Dallas, TX; Rochester, NY; Tulsa, OK) due to open late in 1998 or early 1999: Theater Manager, Group Sales Manager, Chief Projectionist. The positions will be filled 3-4 months prior to opening. Please send resumes to Terrell Falk, Vice President, Large Format Theatres, Cinemark USA, Inc., 7502 Greenville Avenue, Suite 800, Dallas, Texas 75231-3891.

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SHORTS

Everest climbs into top 10

On May 28, **MacGillivray Freeman Films**' blockbuster ***Everest*** became the first LF film to break into the top 10 highest-grossing films in North America.

This peak came during a lull in releases from Hollywood studios scared off by *Godzilla*'s killer potential. The following week saw the opening of *The Truman Show* and *Everest*'s slip to a still respectable 12, where it has remained steadfastly ever since.

MFF reports that the film has achieved another LF industry record: from July through September *Everest* will be running simultaneously in more than 90 theaters. No other film has appeared in so many LF theaters at one time. The film now has a total of 120 bookings lined up.

As of the week ending June 18, the film had grossed US$19.7 million domestically, with another $6.8 million overseas for a global total of $26.5 million in 15 weeks of release.

MaxImage! has learned from contacts at the **National Air and Space Museum** that the film's popularity has led staff there to dub it "Never Rest."

The Tech to close temp building

The Tech Museum of Innovation in San Jose, CA, will close its prototype exhibit space on July 5 in preparation for the opening of the new facility a block away on October 31, 1998. The existing 6,000-square-foot (550-square-meter) exhibit hall opened in 1990 as a test bed for exhibits that will be installed permanently in the new building.

The new US$91 million building will include a 299-seat, 76-foot (23-meter) IMAX Dome theater, and four exhibit galleries totaling 30,000 square feet (2,750 square meters) that will focus on innovation, communication, the human body, and exploration.

Mark Twain's America opens

Stephen Low's ***Mark Twain's America*** opens in this month at five LF 3D theaters: the **Cineplex Odeon Navy Pier** in Chicago; **Edwards' Irvine Spectrum** (CA); **Sony Lincoln Square**, New York; **Ontario Mills Mall Ultrascreen** (CA); and the **Suntory Museum** in Osaka, Japan.

The film is based on the author's observations of the Civil War, the Mississippi River, and life in 19th-century America in general, and is distributed by **Sony Pictures Classics, Large Format.**

Fleet Science Center expands

San Diego's **Reuben H. Fleet Science Center** has upgraded its OMNIMAX® theater – the world's first – as part of a major expansion unveiled May 28.

The Reuben H. Fleet Science Center in San Diego, CA, recently expanded.

A new rectifier and reflector for the OMNIMAX projector allow the system to put "more vibrant colors up on the dome," according to Chief Engineer **Carl Berg**. The theater also received a new Sony dual-projector video projection system. Plans to enhance the sound system are in the works.

The new **SimEx** Virtual Voyages™ cabin simulator is the highlight of the renovated facility. The ride, equipped with a 70mm 30fps film projection system, has a capacity of 23 passengers and is presently showing SimEx's ***Mars***. Berg reports that before opening they cut seven seats from the cabin, which normally holds 30, allowing them to spread the rows farther apart and move the seats back and up for improved viewing.

The Center's new galleries, expanded from 8,500 to 20,000 square feet (780 to 1,840 square meters), now house exhibits such as Brain Games (logic puzzles), Retro Tech (favorite past Fleet exhibits), Heartflight (a trip through the heart), Structures (on building and construction), and Signals (on information).

Science Center staff returned to new offices in the expanded building at the end of June, after 15 months in temporary offices in downtown San Diego.

Iwerks opens sims, extends tour

Iwerks Entertainment opened a new TurboRide™ simulator theater in June and will open another this month. In addition, it has received an extension of the Power Rangers Reactor tour.

Regal Cinemas debuted its fourth TurboRide at The Escape family entertainment center in Fort Lauderdale, FL, on June 16. The chain plans to install two additional units this fall at its Funscape sites in Nashville and Knoxville, TN.

The **Dave and Buster's** restaurant/arcade in Irvine, CA, is slated to receive a TurboRide in mid-July. As in the case of Regal, D&B's now owns four Iwerks sims, and has two more planned for future D&B outlets.

Saban Entertainment announced in June that it would extend the Power Rangers Tour through the end of September. The tour, which began in February, features a customized Iwerks Reactor portable simulator theater travelling through the U.S. to promote the *Power Rangers in Space* TV series. (See The Biz, March 1998.)

SimEx sim at Lisbon Expo

Toronto-based **SimEx Inc.** has provided a 40-seat, 4-DOF motion simulation ride for the Oceania pavilion at Expo '98 in Lisbon, Portugal.

Oceania is a virtual reality experience that takes audiences on a tour of a mythical undersea city, using head-mounted VR

*(See **SHORTS** on page 11)*